

❧ RARIORA











IN MEMORIAM  
FILII PERDILECTI  
ELIOT  
QVI CASV INFELICI  
INTER VENANDVM OPPRESSVS  
ANIMAM DEO REDDIDIT  
PR. ID. JAN. M.CM.







ΟΥΚ ΕΝ ΤΩΙ ΠΕΡΙΣΣΕΥΕΙΝ  
ΤΙΝΙ Η ΖΩΗ ΑΥΤΟΥ ΕΣΤΙΝ  
ΕΚ ΤΩΝ ΥΠΑΡΧΟΝΤΩΝ ΑΥΤΟΥ



Sibvret  
Amicis

# RARIORA

BEING NOTES OF SOME OF THE  
PRINTED BOOKS, MANUSCRIPTS,  
HISTORICAL DOCUMENTS, MEDALS,  
ENGRAVINGS, POTTERY. ETC., ETC.,

COLLECTED (1858-1900) BY


JOHN ELIOT HODGKIN, F.S.A.

VOL. I.

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## TO THE READER.

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IT was originally intended to present this work in two volumes only. Circumstances having arisen which made it expedient to postpone for a short time its publication, advantage was taken of the delay to offer it in a more handy form by dividing the first volume into two. As, however, the sheets had already passed through the press, the alteration entails some few corrections in the various allusions in the text to "Volume II." The reader will, therefore, kindly note that the references in Vol. I. on pages 7, 8, 42, 45, 83, 110, and in Vol. II., page 187, to particulars in *Vol. II.*, are now to be taken as applying to *Vol. III.* As a separate pagination and Index had already been allotted to the *Note of the Collection* and to *Incunabula* respectively, no other inconvenience has been entailed by the division.

### *Corrigenda.*

- Page 4, last line, for *1505* read *1506*.
- Plate facing page 7, for *Pencer* read *Peucer*.
- Page 12, line 6 from bottom, for *James XI.* read *James VI.*
- „ 14, line 25, for *Fielding* read *Feilding*.
- „ 82, line 3, for *Henninge* read *Heminge*.
- „ 106, line 28, for "*chantant fot*" read "*chantant fort*."
- „ 107, line 16, for *ud genus omne*, read *id genus omne*.





J. E. H. del.

## SIBI ET AMICIS.

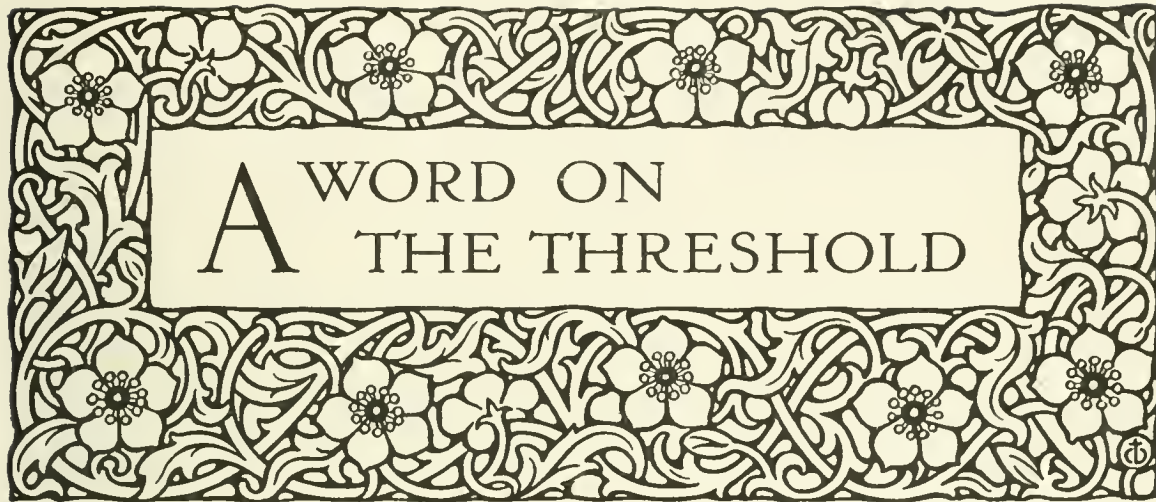
**T**HE joy of collecting! The insidious, enthralling, indomitable joy—trivial though it appears to those who are not of the Guild when contrasted with the bliss of the devout, with the delight of the poet, painter, sculptor or musician in the things by him created—with the exultation of the conqueror or statesman in his sway over the bodies or minds of his fellow-men, with the transports of requited love, with the thrill of paternal affection—this emotion has yet for the initiated an enchantment supreme, sufficing, enduring. The pursuit, shy and shame-faced at its birth, confident and masterful in its middle-age, tranquillizing in its evening and decline, has ever provided for its votaries a haven of rest from the world of passion and strife, an abiding contentment, and a sure antidote for the *ennui* begotten of the satiety of life. It can tinge for some of us with its rosy glow the hill-tops at least of existence, if it may not suffice to chase from its gloomy valleys the spectres of disappointment, sorrow, and regret.

The anxieties and cares of forty years of a busy and somewhat chequered career have in my own case been soothed, and its pleasures greatly enhanced, by a seductive and almost irresistible habit of acquiring, with such discrimination as was at command, and to such an extent as a frequently too modest purse would countenance, the things which a fervid instinct counselled or impelled me to make my own. Though born of impulse, and not of deliberate resolve, the enterprise has from the first flowed in methodical channels, so that the objects collected have crystallised, as will be seen, round a number of well-defined *nuclei*, leaving but little in indeterminate solution.

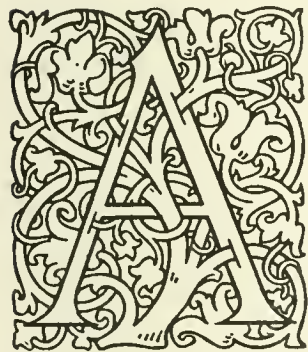
The Collector who, avoiding from the first the indiscriminate heaping together of all manner of "curiosities," succeeds in tempering his first exultation in the possession of things wondrous, rare, and strange by a resolution that each new acquisition shall become the member of one of the little groups into which the collection will almost mechanically divide itself, cannot fail to find his enjoyment in the pursuit to increase in a geometrical rather than an arithmetical ratio. Some sub-divisions will exercise lordship over others, and by their rapid growth astonish even their owner, whose care it must ever be to see to it that no needless accumulations arise of undigested, that is to say unassorted, uninvestigated, undescribed material, but that whether the arrivals at any juncture be many or few, each shall, as soon as may be, take its appointed place in the little family to which its characteristics assign it. The labour—not a light one if conscientious investigation of idiosyncrasies and peculiarities be indulged in—will be repaid a thousand times by the enjoyment derived from a well-ordered distribution of the spoils of the chase. "*In tali nunquam lassat venatio sylvâ.*"

"*And all to what purpose?*" apart from the delight experienced by the accumulator of these waifs and strays, which he really seems almost to worship," will be said by many a reader to whom this particular pursuit may by no means appeal. The question is more easily asked than answered, and yet is one which may fairly be put, not to the collector alone, but to the enthusiast in many another walk in life, and moreover should inevitably occur to each successful toiler himself as urgently needing an answer from his own conscience. The inner self will sooner or later knock at the door of all men of eager temperament, whom the impulse of ambition, the desire for wealth, a passionate love of art or literature, or other powerful instinct may have driven to follow some particular pursuit with a too-engrossing ardour, and as the shadows fall eastward, will not be denied. And though the troublesome query cannot, in the case of the Collector, involve issues so momentous as in that of the politician or the millionaire, the painter or the poet, yet may he not escape the self-imposed interrogation. He has subtracted for the moment from the world's store of covetable things, has immured his treasures in his own stronghold away from public gaze, and must sooner or later come face to face with the questions—*Cui proderat? Cui prodest? Cui proderit?* If he be not blessed with one of the most desirable of human possessions, an ever-youthful and optimistic temperament, he may have had engraved on his soul before he attains his grand climacteric the inscription, *Tout lasse—Tout casse—Tout passe*, and have sat down, head on hand like the weird winged watcher in Durer's *Melencolia*, to weigh and measure and ponder in sorrow the sum of all his imaginings, his gettings, and his contrivings, "being weerye of all his laboure which he had taken under the sunne, because he should be fayne to leave them unto another man that commeth after him, for who knoweth whether he should be a wyse man or a fole?" The answer for the cheerful and reasonable soul to such searchings of heart is, however, not far to seek. If he be indeed of the Guild of Collectors, *sans reproche*, into whose thoughts enter no sordid views of ultimate commercial profit as a reward of their labours, his greatest concern will be with the proper present use of what he has won with his sword and his bow rather than with that which shall happen to them when his sun shall have set for ever. And the motto which stands at the head of this chapter should I think be his guide—"Sibi et Amicis." *He will entreat his friends to share his pleasures.* Many of them will, under his guidance, under his own roof-tree, discover that there lurk in the stores of the well-abused collector hundreds of hitherto undreamt-of centres of information, hundreds of germs of healthy thought, some of which may hereafter take root and furnish enjoyment when other pleasures fade.

It is in the interest of the still larger circle of friends whom, as yet unknown, one would gladly welcome by proxy to the board, that the production of these volumes has been undertaken, and the responsibilities of the writer will have been in some degree lessened if he is able thereby to afford to his indulgent readers some share, however slight, in enjoyment which has soothed many a weary moment in his own life, and added brightness to many a happy hour.

A decorative rectangular border with intricate floral and scrollwork patterns. The border is composed of repeating floral motifs, including five-petaled flowers and scrolling vines, creating a dense, ornate frame.

# A WORD ON THE THRESHOLD



ALTHOUGH the spring and motive of this little undertaking of mine was in all good faith the sharing with my fellows of some of the pleasures which my lifelong pursuit has brought in its train, it would be disingenuous to ignore the degree of personal enjoyment which, in spite of comparative inexperience in such a business, the preparation of these volumes has afforded. And some apology is perhaps owing to those whose gratification I had originally in view for the intrusion of an amount of personal matter unforeseen when first I put pen to paper in their behalf. The temptation to emphasize the details of his own possessions unfits to some extent their exponent for treating his subject from a purely critical standpoint, and I am not at all sure that many of my readers will not wish that the notice of certain of my heteroclite accumulations had been altogether omitted. It is my desire to make on the threshold my apologia for prolixity in this regard, and thus at the outset to propitiate and I trust establish friendly relations with my little public, in the hope that the less personal portion of the book may nevertheless find some small favour in its eyes. My views as to the most convenient form in which to submit a notice of the rarer portions of the Collection have undergone many a modification since my original decision to undertake the pleasant task, and it has not proved easy to confine such notices within reasonable limits. And when it became evident that a few only of the sections could be at this time treated as fully as those herein particularly dealt with, and that I must either altogether exclude special mention of some of the most interesting subdivisions or touch upon them with the greatest brevity, my paternal love for these bade me choose the latter course. Thus it comes about that in the *Note of the Collection* I have devoted a considerable number of pages to a hurried record of the salient features of most of the odds and ends which it contains, giving a general notion of their character by the mention of a few of the more important components.

In still another direction the scope of this work has extended itself almost in defiance of the writer. When the description of my few *Incunabula* was nearly completed, it occurred to me that as their primary interest was interwoven with their relation to the invention of which they were the firstfruits, it was only fair to the reader who might not be on all points familiar with the history of the earliest press to jot down for the refreshment of his memory some of the prominent facts and theories which must be borne in mind when attempts are made to realize the conditions under which it had its birth, and to acquire some familiarity with the controversies to which it has given rise. Having done this very briefly to the best of my ability, I found myself unable with the information at command to furnish any reasonable history of the technical processes which made it possible for the very earliest offspring of the press to see the light, and no satisfactory results having been arrived at by a scrutiny of such theoretical speculations as were accessible, I determined to fall back on experiment, and to endeavour to bring about what the French criminal judge calls a *reconstitution* of the procedure which resulted in the first printed page. Although this departure is quite outside the scope of the title-page, and might perhaps have been more fitly published in a separate form, I am not without hope that it may interest a certain section of my readers, and open the way for a fuller discussion of early methods.

No enumeration of the pleasures of collecting or of covetable things collected will, I fear, enlist one recruit to the ranks. Even so lowly a being as a collector is born, not made, and more than one qualification is essential to his complete success. In the first place he must have the impulse of acquisitiveness—soul-soothing euphemism for covetousness; in the second an instinctive power of differentiating between the peculiarities of things greatly resembling each other; in the next a retentive memory for information acquired by the study of the authorities on the various objects of his search; and lastly the innate and indescribable faculty that for want of a good English synonym we must call *flair*, which often at a pinch goes far to supplement a deficiency in the two preceding characteristics, and will whisper to him to acquire some article about which he has no special knowledge with a well-founded conviction that it is good of its unknown kind.

Albeit equipped with all the gear needful for the journey the collector of to-day has a hard and dusty road to travel in comparison with that trodden by his predecessor of even ten or twenty years ago. By the collector I intend not the rich *parvenu* whose fat cheque-book will secure for him at the price of a country mansion the much-belauded picture or the gorgeous missal, and who can afford to lavish his thousands on the old plate, old armour, Louis XV. furniture, and the like which he covets, whose two ruling passions are in too many cases to be in the mode and to have what his fellow Philistine hath not—but the “painful” gatherer of things of small monetary value, destined when their numbers have by slow degrees greatly increased, and they have fallen into their allotted places, to become an adequate and satisfying collection.

The wild flowers that once grew in the sweet by-paths are now by the wayfarers who, like myself, passed by at an earlier hour of the day, for the most part plucked or even uprooted,—the cup into which in bygone days trickled freely from a hundred rills the precious drops that almost daily replenished the cistern is now, alas! held out in vain. This I say not in the self-complacent spirit of the *laudator temporis acti*, but in sober sadness, and with a keen sense that a joy is all too swiftly fading away—not from myself, who have had my fill of this kind of delight, but from the present and coming generation,—a joy rapidly becoming as impossible of fruition as the loves of the dead and buried years.

It is not, however, I trust, essential to the enjoyment of some of the results of the pursuit to have partaken in its excitements; and if a fresh stimulus to the intelligent appetite

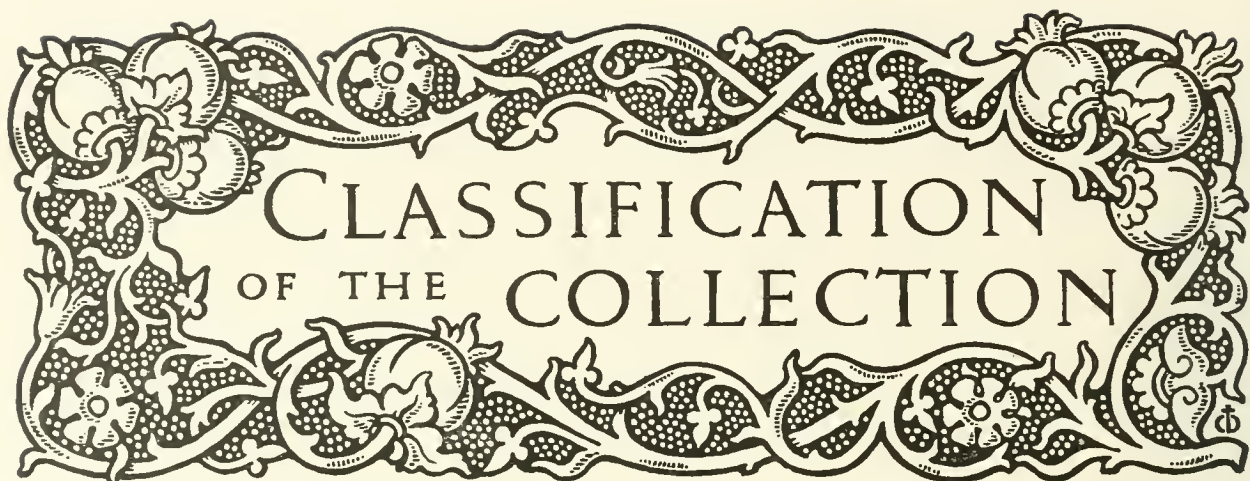
is provided in the present *menu*, the crotchets of the purveyor may perhaps be overlooked, and the fare be assimilated at leisure to mutual satisfaction. No labour will have been in vain if this be its ultimate reward.

From some of those whom it is my aim to please I anticipate the protest that the repast is of too heterogeneous a composition to be thus pleasantly digested—that a fuller and more comprehensive treatment of a few subjects would have far better served my purpose and their interests than gossip about so many. The apology which *Democritus Junior* puts forward in playful self-depreciation I may perhaps be allowed to plead in simple earnest—that “not being able to attain to any superficial skill in any, I have always had a great desire to have some smattering in all, to be *aliquis in omnibus, nullus in singulis*, to rove abroad, to have an oare in every man’s boat, to taste of every dish, and sip in every cup.” To this humour the collection and the book alike owe their existence.

Having furnished each of the groups described in the following pages with a separate letter of introduction, I leave my friends to make acquaintance at an auspicious moment with one or more as they may incline. In conclusion, I would ask the critical reader to deal as leniently as may be with the blemishes of various kinds which I am but too conscious he will discover in these volumes.

Now remains only the pleasant duty of expressing my most grateful acknowledgments to those who have come to my help with advice or assistance. In a very especial manner my thanks are due and are hereby tendered to the Earl of Crawford, K.T., for the communication of his invaluable lists of known English Historical Broad-sides, and to his librarian, Mr. J. P. Edmond, who has most kindly read and corrected my proofs of this section,—to Mr. Robert Proctor, of the British Museum (to whose indispensable Index to the Early Printed Books in the B.M. bibliographers are under the deepest obligation) for the sound advice and courteously imparted information from time to time received from him,—to Mr. Hubert Hall, F.S.A., and Mr. Alfred E. Stamp, both of the Record Office, for their uniform urbanity in helping me to clear up difficulties connected with MS. Documents,—to Messrs. Enschedé en Zonen, the ancient and celebrated firm of typefounders in Haarlem, for the sacrifice of much valuable time devoted to an extensive correspondence on questions historical and typographical, and for the loan of objects and photographs illustrative of early typesetting processes,—to Mr. J. H. Hessels, M.A., for the communication of his views on the Invention and for much kindly criticism and suggestion,—and lastly to the other friends, “*sans nom nommer*,” who have in various ways aided me during the progress of the work.

The designs for the headings to the various sections of the book are from the pen of Mr. Christopher Dean in accordance with my suggestions, that which precedes the Incunabula being an adaptation by him of Burgmaier’s illustration to the 43rd chapter of *Petrarch Van der Artzney vander Gluck*, 1532, whilst for the heading to the chapter *Sibi et Amicis* and for the border to the title-pages I am responsible.



# CLASSIFICATION OF THE COLLECTION

## *PRINTED BOOKS.*

*BIBLES.*  
*BIBLIOGRAPHY.*  
*CALLIGRAPHY.*  
*CLASSICS.*  
*CURIOSA.*  
*EARLY ANTIPAPAL.*  
*EARLY MEDICINE.*  
*EARLY SCIENCE.*  
*HISTORY.*  
*INCUNABULA, (A.D. 1466-1500).*  
*LEXICOGRAPHY.*  
*LITURGIES.*  
*MASQUES AND PAGEANTS.*  
*MELANCTHONIANA.*  
*OCCULT SCIENCE.*  
*PYROTECHNY.*  
*SCIENCE AND ART.*  
*THEOLOGY.*  
*TOPOGRAPHY.*  
*TRADE.*

## *BROADSIDES.*

*ENGLISH HISTORICAL (A.D. 1553-1803).*  
*FOREIGN.*  
*SONGS AND BALLADS, XVII<sup>TH</sup>., XVIII<sup>TH</sup>., & XIX<sup>TH</sup>. CENTURIES.*

## *MANUSCRIPTS.*

*MS. BOOKS AND BOOKS CONTAINING AUTOGRAPH NOTES OF CELEBRATED MEN.*  
*STATE AND OTHER IMPORTANT DOCUMENTS (A.D. 1120-1834).*  
*LETTERS TO AND FROM ENGLISH AND FOREIGN SOVEREIGNS AND PRINCES AND OTHER DISTINGUISHED PERSONS.*  
*EDMONDES PAPERS.*  
*MS. COLLECTIONS AS UNDER:—*  
*CHARLES I. AND THE CIVIL WAR.*  
*CHARLES II. IN EXILE.*

*MANUSCRIPTS—Continued.*

PEPYS PAPERS—LETTERS TO  
AND FROM HIM, ETC.

GASCOIGNE PAPERS.

DANBY PAPERS (ON WHICH HE  
WAS ATTAINTED).

PRETENDER PAPERS.

TYRCONNELL PAPERS.

ORMONDE PAPERS.

BULSTRODE PAPERS.

CHUDLEIGH PAPERS.

D'EON PAPERS AND  
PORTRAITS.

MISCELLANEOUS LETTERS,  
PAPERS AND DOCUMENTS.

*ENGRAVINGS IN MEZZO-  
TINT, LINE ETC.*

PORTRAITS OF KINGS, STATES-  
MEN, BEAUTIES ETC.

REMARKABLE CHARACTERS.

PORTRAITS OF WRITING  
MASTERS.

EARLY HISTORICAL PRINTS.

EARLY SATIRICAL PRINTS.

FROST FAIRS AND TICKETS  
PRINTED ON THE ICE.

EARLY MAPS AND VIEWS OF  
LONDON (A.D. 1540-1667).

MAPS AND VIEWS OF LONDON  
(A.D. 1667-1801).

VIEWS OF RICHMOND, SURREY.

FIREWORK DISPLAYS.

*COLLECTIONS AS UNDER:—*

TICKETS OF ADMISSION OR  
INVITATION TO THEATRES,  
BALLS, CONCERTS, DINNERS,  
SOCIETIES, FUNERALS ETC.

EARLY PLAYING CARDS, HIS-  
TORICAL AND SATIRICAL.

ORNAMENTS—ENGLISH, FRENCH,  
GERMAN, AND ITALIAN.

EARLY SHOP BILLS AND TRADE  
CARDS, ENGLISH (A.D. 1630-1830)

EARLY TOBACCO PAPERS.

FOREIGN SHOP BILLS AND  
TRADE CARDS.

*EX LIBRIS.*

FRENCH, GERMAN AND ITALIAN.

*PRINTS INLAID*

TOGETHER WITH PRIN-  
TED MATTER FOR THE  
ILLUSTRATION OF

LONDON BRIDGE.

MARYLEBONE AND OTHER  
GARDENS.

CARLISLE HOUSE, PANTHEON  
MACARONIES.

RANELAGH.

RICHMOND THEATRE.

VAUXHALL.

WANDSWORTH (THE MAYOR OF  
GARRATT).

ASTROLOGERS (PORTRAITS).

OLD ALMANACS.

EXPLOITS AND PUNISHMENTS  
OF CRIMINALS.

IMPRISONMENT FOR DEBT.

LIGHTS OF LONDON.

LOTTERIES.

*PAPAL INDULGENCES OF  
THE XV<sup>TH</sup>., XVI<sup>TH</sup>., XVII<sup>TH</sup>.,  
XVIII<sup>TH</sup>. AND XIX<sup>TH</sup>. CEN-  
TURIES PRINTED AND  
IN MS.*

*EARLY NEWSPAPERS.*

*SHAKESPEAREAN  
FORGERIES BY W. H.  
IRELAND.*

*COLLECTIONS FOR A HIS-  
TORY OF THE LION AND  
UNICORN (INCLUDING  
SOME BESTIARIES).*

*COINS.*

*ENGLISH COINS.  
TRADESMEN'S TOKENS, XVII<sup>TH</sup>.  
CENTURY, OF  
BERKSHIRE.  
CAMBRIDGESHIRE.  
ESSEX.  
GLOUCESTERSHIRE.  
KENT.  
LONDON.  
MIDDLESEX.  
NORFOLK.  
OXFORDSHIRE.  
SUFFOLK.  
SURREY.  
SOUTHWARK.  
TOWN TOKENS.  
UNCERTAIN TOKENS.*

*MEDALS.*

*ENGLISH HISTORICAL MEDALS.  
LOVE-TOKENS (PIGNORA  
PAUPERUM).*

*OLD ENGLISH POTTERY.*

*ASTBURY.  
BRISTOL DELFT.  
ELERS.  
JACKFIELD.  
LAMBETH DELFT.  
LIVERPOOL DELFT.  
NOTTINGHAM.  
SALT GLAZE, WHITE AND  
ENAMELLED.  
SLIP,  
STAFFORDSHIRE.  
TOFT.  
WHIELDON.  
PIECES NAMED, DATED AND  
INSCRIBED.*

*CAMEOS AND INTAGLIOS.*

*OBJECTS IN PEWTER ETC.*

*OBJECTS IN HORN.*

*FANS AND FAN-MOUNTS.*

*OIL PAINTINGS, DRAW-  
INGS AND EARLY  
NEEDLEWORK.*

*VIATORIA  
(PORTABLE DIALS).*



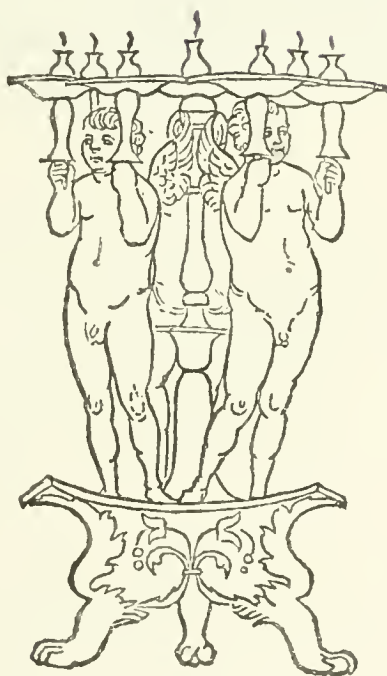
*MARQUETRY IN  
COLOURED STRAW OF  
THE XVI<sup>TH</sup>, XVII<sup>TH</sup>. AND  
XVIII<sup>TH</sup>. CENTURIES.*

*DUTCH.  
ENGLISH.  
FRENCH.  
GERMAN.  
ITALIAN.*

*LUSUS NATURÆ,*

*OR NATURAL PORTRAITS AND  
OTHER REPRESENTATIONS  
FOUND IN CHALCEDONY,  
AGATE, MOCHA-STONES ETC.*

*(INCLUDING THE BERESFORD-  
HOPE (FORMERLY THE HENRY  
PHILIP HOPE COLLECTION.)*



[FROM THE "HYPNEROTOMACHIA," VENICE, 1499.]





READERS of this Chapter are exhorted to accept in good faith the confession of the writer that he has compiled it with a certain measure of diffidence, in spite of the pleasure which, in common with most collectors, he can but feel in narrating some of his experiences. The first person singular is the most uncouth and obtrusive of vowels, and an egotism which may pass unresented or even unheeded in conversation is apt to be distressing when it asserts itself in naked print. But as no ready method occurs to the mind of avoiding without affectation the direct form of speech, the reader's indulgence is hereby craved for its adoption.

The adventures of any man who has by slow degrees formed so heterogeneous an accumulation of odds and ends as the present would afford to the pen of a ready writer a wealth of material for a gossiping essay, of interest to other collectors if not to the general public. But for such a work I lack both the leisure and the literary equipment, and must content myself with a few remarks on some of the episodes in the quest as they occur to me, and with notes on some of the rarities which have fallen to my lot.

If in the following pages I may appear to have entered with undue minuteness into the details of some subdivisions of the Collection, an excuse may perhaps be found in the consideration that whilst I have begun this work too late in life to warrant the hope of treating the majority of the subjects with anything like the amount of detail which characterizes the present volumes, I am anxious to afford the reader some idea of the whereabouts of many hitherto undescribed documents and other rarities likely to interest a future generation.



It is not wholly unprofitable to review in retrospect the growth of such gatherings as these, to note the insignificance of the seeds from which each sapling or tree has sprung, the direction given by adventitious causes to its branches and the measure of its vigour or decay.

The charm of the very first volume which appealed to me as being an old book worth possessing lay in its title-page, which bears the large and covetable booksellers' mark of *Jehan Petit* and is made cheerful by its motley of black and red, whilst the text is enlivened by pretty floriated initials, one of which is here reproduced. It is an edition, a rare one as it turns out, of the *Historia Convivialis, Epistole*, etc., of Poggio Bracciolini, "to be sold at Paris by *Joannes Parvus* at the sign of the *Golden Lily*" (1511, in eights). This edition lacks the *Facietiarum Liber*, so often printed in the fifteenth

### The First Purchase.

century—no great loss those who will say who have skimmed that once popular but rather ribald compilation—but it contains quite enough of free satire expressed in Poggio's elegant latinity to vindicate the well-known characteristics of this learned, witty and worldly Apostolic secretary. A curious collocation of passages in his lighter and more serious veins occurs towards the end of the volume in his very minute, flippant and outspoken description of the innocent freedom of manners of the frequenters of the baths of Baden (*prope Thuregum*) in one chapter, and in his grave and reverent narrative in the next of the last moments of *Jerome of Prague* (of whose martyrdom Poggio was an eye-witness). To the courage and constancy of the reformer full justice is done: "*Nam neque Mutius ille tam fidenti animo passus est membrum uris quam iste universum corpus. Neque Socrates tam sponte venenum bibit sicut iste ignem suscepit.*" I hardly know how it came to pass, but in the space of a few weeks after this purchase I was receiving catalogues of early printed books from many sources and investigating the merits of editions of the existence of which I had not previously had the smallest knowledge. Although classical literature had always had considerable attractions for me, it had never occurred to me that favourite authors could be read in editions of the fifteenth century, and the discovery that these could be purchased, and at possible prices, inflamed my imagination, and disregarding for the most part other items in the proffered catalogues which might have afforded even higher interest my desires were in the first days limited to the acquisition of *Editiones principes* and other early issues of classical books, and for my guidance herein I very early set to work to form a collection of bibliographical books,

### Bibliographical Books.

a note of which will be found below. When a prudent man is starting on a journey he furnishes himself with maps, itineraries and local guide-books, and if the collector wishes his acquisitions to bring ultimate comfort to himself he must pursue the same course. Without the special knowledge to be gained from the labours of Bibliographers he may accumulate rubbish, buy (as many still do) without a suspicion imperfect books, and, worst of all, fail to seize many excellent opportunities which a measure of bibliographical lore would have enabled him to embrace.

At an early stage in the quest I made the acquaintance of one of the most eccentric antiquarian booksellers known to fame—a paradoxical dealer who published list after list of rare books at low prices, yet kept his stock almost intact. It was not till I bearded him in his den in a northern town that I discovered his secret. In the first place he gloated, perhaps for their own sakes, over the dusty volumes which had accrued to him in a long course of foreign travel, and in the second the idea of any even the feeblest exertion was so foreign to the bent of his mind that orders for his books, from whatever source, remained unanswered, and no *written* entreaty could move him to a response. It was an experience of this kind which drove me, after many such unsuccessful efforts, to travel down to his abode, and so come to close quarters. A grimy house, from the interior of which books piled across the windows shut out the light of day, served as the home for the jumble of valuable oddments none of which could be quaint or look much older than the stern janitor himself. Him one had to accompany on the hunt, doomed, as it often seemed, to be endless, after each successive volume on which the heart was set. There was no way in this dismal den to divide the living from the dead, the still purchasable volumes from the few sold long years ago out of the tempting catalogues, save to stalk candle in hand through the long perspectives of obscure shelves to the right and bins to the left to the possible hiding-place of each *desideratum* in turn, and then, if it had been mislaid, to combat the owner's overwhelming desire to make excuse and his

suggestions that it must long since have been disposed of. Yet finally, after hours of patient endurance and entreaty, I was rewarded by the acquisition of the *Quintus Curtius* of 1470-1, the *Livius* of 1472, the *Cæsar* of the same year, the *Horatius* of 1476, the *Platyna* of 1485, the *Songe du Vergier* of 1491 and, last and best of all, the *Poliphili Hypnerotomachia* of 1499.

As time went on, I began to minimize the collecting of early classics in favour of more curious if less celebrated books. Forty years ago the cost of very early editions of Horace, Livy, Cæsar, Tacitus, was not, I think, very much lower than it is now, but the collector of those days had not by any means risen to a full appreciation of the merits of many early non-classical books, especially of those with woodcut illustrations, which, though now eagerly sought for and expensive, were then often to be had good-cheap from the right sources. Such books as the *Jacobus de Voragine* of Gunther Zainer, 1475-6, the *Vitas Patrum* of 1480 (?), the *Montevilla* of Prüss, 1484, the *Liber Cronicarum* of Anton Koberger, 1493, were offered, when they turned up, at a fifth to a third of the prices which they now command, and it was therefore in those early days a much less serious matter to collect these quaint and desirable volumes than it would be at the present time. My beautiful copy of the *Hypnerotomachia* cost me a sum which seems almost incredibly small now when the book is deservedly in the fashion. No nascent bibliophile could fail to have his pulses stirred by a perusal of the enthusiastic if turgid and too extravagant effusions of the reverend apostle of Bibliomania, who is responsible, I doubt not, for the launching of many besides myself on the seductive *glissade*. Just when my head was full of *Caxtons* and *de Wordes*, and my appreciation was stimulated into covetousness never to be gratified in this particular direction, I happened to stroll into a little curiosity shop (still, I am glad to say, flourishing) in Gray's Inn Road (then Lane), and to cast my eye on a leaf printed in bold black letter. It must have been to the demon of *trouvailles*, who lureth collectors to destruction, that I owed the instinct to visit that shop. The leaf covered a little pile of others printed for the most part in black and red, on the lowest of which was the colophon, which held the delightful name of *Wynkyn de Worde*. Only a few tattered leaves—only four shillings to pay—but withal an absolutely unique fragment of an unknown English Service book.<sup>(1)</sup> Printed in Paris in 1506, in folio, by Thielman Kerver, *Ere et impensis honestorum virorum Wynkyn de Worde et Michaelis Morin "mercatorum bene meritorum,"* this book was not only entirely unknown to bibliographers, but precedes by ten years the earliest hitherto known folio Sarum Breviary, and is the only work known to have been printed for Wynkyn de Worde, though Kerver printed a *Terence* in 1504 to be sold "in ædibus Winandi de Worde Michaelis Morini et Joannis Brachii." The fragment contains but twenty-eight leaves. On the last page is the colophon printed in black and red, with the device of Thielman Kerver, of which a reproduction will be found on the next page and which gives us the clue to its history. I have had many a more important "find" since that eventful day, but this stands preëminent as the first genial touch of the fickle goddess's hand in my long career as a collector.

ONE of the next departures, the seed of which was sown by the sketching of some of the grotesque *miserere seats* in the stalls of the Priory Church at Malvern and elsewhere, and by the desire to know something of their *raison d'être*, was a small incursion into the realm of history—an attempt to collect materials for the illustration of an undercurrent of mediæval thought not yet exhaustively investigated. I allude to the smouldering instinct of antagonism to the corruptions of the Papacy and the Roman hierarchy which found its vent from age to age in a series of onslaughts, more or less veiled, upon these abuses—attacks to be traced not only in the works (printed and in MS.) of Theologians, Historians, Poets, Satirists and writers of Romance and in the illustrations which many of these contain, but also in the handiwork of the illuminator or the grotesque carvings of the stone-mason and worker in wood, artists paid in most instances by the class against whom their covert assaults were directed.

These *Reformers before the Reformation* did not of course all belong to one class of thinkers. We have to take note not only of the followers of Wiclif, Huss and Jerome of Prague, but also of the *Albigenses*, *Waldenses*, "*Friends of God*," *Lollards*, *Beghards* and numerous other sects of seekers after Divine truth, not necessarily disputatious, but earnestly desiring to worship God after their own manner—next of those honest men in all classes who, without being particularly careful about matters of

(1) A notice of this fragment was printed by the late Lord Houghton as one of his contributions to the Philobiblon Society.

**C**Ad laudem/gloriam/et honorem/sanctissime/individueque trinitatis/ intemerate genitricis & virginis marie/ totiusque celestis exercitus/ ac insuper comendatione celeberrimi cleri: famosissime/ ac inter occiduas nominatissime ecclesie **Sarum**. Divini officii per totum anni circulum tam de tempore quam de sanctis ordinarium/ tam solerti cura ac pervigili eruditissimorum virorum lima correctionis/ multa lucubratione castigatum/ ac iterum emendatum. Et et impensis honestorum virorum **Wynkyn de Worde & Michaelis morin** mercatorum bene merito **Londonus** moram trahentium/ summa diligentia **Parilius** **Thielmanu keruer** **Alme** universitatis **Pariliensis** librarium curatum in magno bico sancti iacobi/ ad signum **Cratis ferri** comorantem: ibidemque sua in domo impressum. Anno ab incarnatione domini quingentesimo sexto supra mille. Die vero mensis **Januarii**. **xvii**.

**Laus deo.**



FACSIMILE OF COLOPHON AND PRINTER'S MARK OF UNIQUE FRAGMENT OF SARUM BREVIARY OF 1505.

doctrines, were desirous of a thorough purgation of the Roman Church from its manifold corruptions, inveighing with *Giraldus Cambrensis* against the "*Pastores qui non pascere quærunt sed pasci*," the "*Praelati qui non prodesse cupiunt sed præesse*," and lastly with a whole tribe of satirists, honest if not very spiritually-minded haters of the hypocrisy which was rampant in their midst, and often sufficiently far-seeing to look upon the prevailing abuses as the natural outcome of the system which afforded opportunities for their existence, a system, however, which in the main they dared not denounce. Among them are the *Libres Prêcheurs*, the *Sermonnaires*, such as *Pepin, Herolt, Maillard, Menot, Barelete*,—monks whose incredibly outspoken and audacious attacks on pontiffs and prelates alike seem to have passed unproved. Their sermons preached in the debased Latin of the time so pungently ridiculed by the authors of *Epistola Obscurorum Virorum*, and interlarded with caustic sallies in vernacular French, afford the most diverting reading, and earned a wide popularity evinced by the number of editions through which they passed.

The search for, classification, and study of material for the illustration of this most interesting subject occupied a good deal of my leisure during several years, during which time I acquired by very slow degrees over two hundred volumes. The books upon which conclusions had to be based and from which matter had to be extracted were seldom to be procured in this country. Many of them are rare, some extremely so, having found their way into one or other of the editions of the *Index Librorum Prohibitorum*, and their acquisition often depended upon patient search abroad.

MSS. containing the satirical illustrations were of course too rare and valuable to be even thought of as possessions, but investigations at the *B.M., Bodleian*, and the three principal libraries at Paris led to the conviction that a systematic search would produce an abundance of material of this kind, often of great beauty. The finest volume of this description I ever saw was in the *Bibliothèque Imperiale* at Paris in 1864. It is a *Bible History* bearing, I think, the Library mark "S.G. Lat. 37," and containing a profusion of coloured illustrations in circular compartments of the vices and hypocrisy of the clergy. The satirical prints are almost but not quite exclusively to be found in books accompanied by explanatory text, and a large number of them are in my Collection. The sculptures I have referred to deserve careful reproduction when not offending, as is often the case, against modern ideas of decorum. It is on the continent that those carved in stone in the shape of panels, gargoyles, capitals etc., are to be found in the greatest profusion, the portal of *Nôtre Dame* at Paris being a well-known example. "Le portail symbolique de *Nôtre Dame*, cette page de grimoire écrite en pierre par l'évêque Guillaume de Paris, lequel a sans doute été damné pour avoir attaché un si infernal frontispice au saint poème que chante éternellement le reste de l'édifice" (Victor Hugo, "*Nôtre Dame*").

In our own country, however, a wealth of examples of satirical carving in wood is to be found in the *subsellæ* or *misereres* of the collegiate churches with which the attentions of the verger or guide make most visitors familiar. A really comprehensive treatise embracing a sketch of all the sources of information on early antipapal feeling, and the forms on which it has found expression, would form an enormous volume. In pursuance of my desire to give some outline of the contents of the Collection I have prepared reproductions<sup>(1)</sup> of the more striking of the engravings, and short digests of some of the volumes which constitute this subdivision, but as I may not live to see even this short summary in print, and as the subject appears to me to be well worthy of a fuller, more comprehensive and more scientific treatment than it has as yet received, I may here mention that I should have the greatest pleasure in freely communicating to any qualified writer who may form the same opinion the result of my investigations, and in referring him to a large number of independent sources from which information can be drawn.

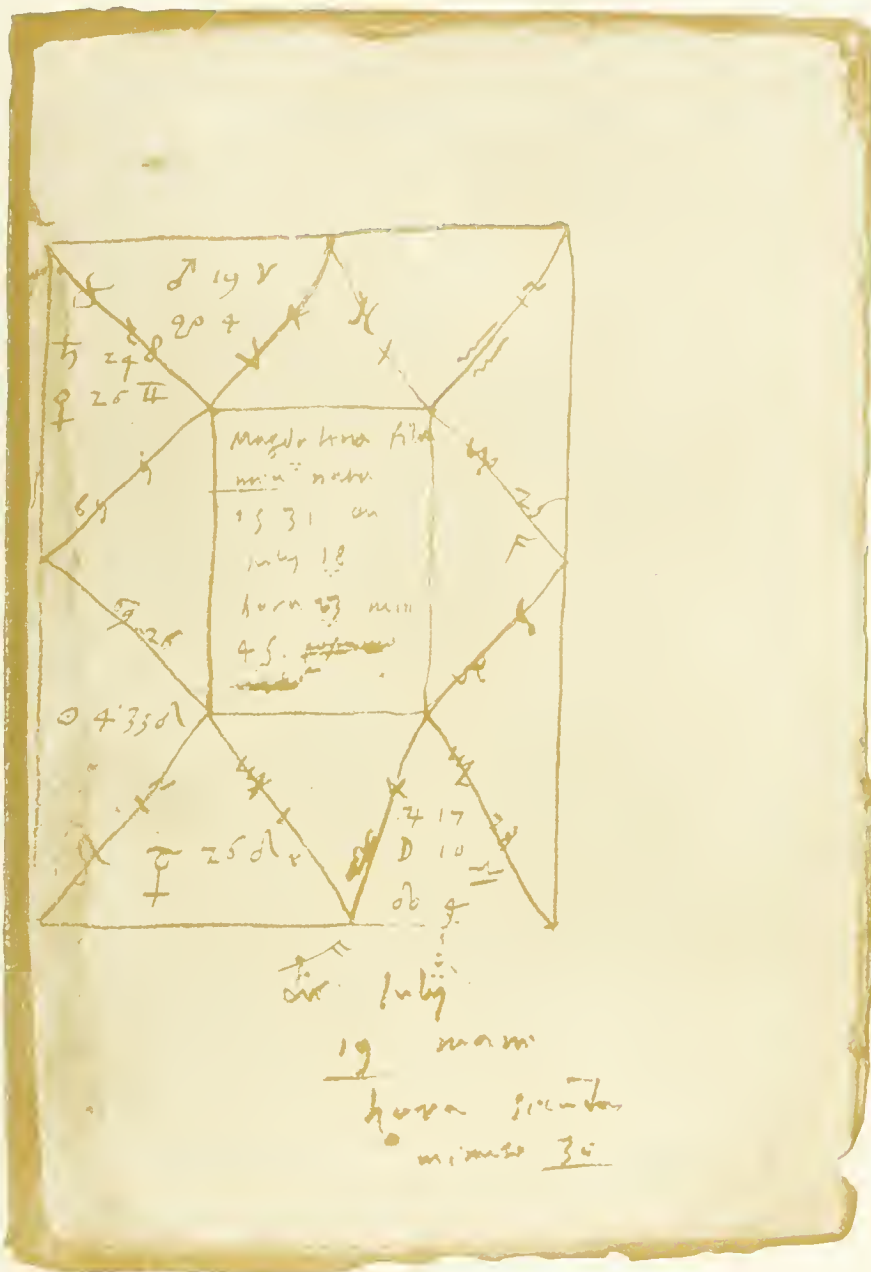
AGREEABLE companions for the works of these early reformers were found, during the period of the investigation, in a remarkable series, acquired from time to time, of about a dozen volumes which had been the property of *Philip Melancthon*. These have already been very briefly described in Hist.

(1) One of these facsimiles will be found in the present volume (see *Incunabula, sub anno 1490*).

MSS. Commission, XV., App. Part II., page 5, and therefore only the following require a passing notice here. The most valuable are the identical volumes of the "Iliad" and "Odyssey" (Aldus, 1519) which were used by Melanchthon during his lectures to his pupils at Wittenberg in 1518, and were subsequently given by him to Martin Luther, who was at that time preparing to translate the New Testament into German, and contain the notes of donation and hundreds of critical annotations in Melanchthon's handwriting,—a volume (*the Book of Proverbs in Hebrew and Latin*) the end-papers of which are occupied by astrological nativities in MS. calculated and drawn by Philip Melanchthon of Charles V., of Frederic Duke of Saxony, and of the reformer's own daughter, Magdalen, cast by him 2½ hours after her birth (*see facsimile*),—and lastly a copy of the Aldine edition of Virgil, 1514, enriched with a large number of notes in the hand of Philip Melanchthon, on which were founded those of the edition of 1564 (*Tiguri, 8vo, cum scholiis P. Melanchthonis*).

ALMOST side by side with the satirical designs from the pen and brush of the illuminator of some of the manuscripts to which I recently referred occur now and then initial letters or little pictures in which a totally different *motif* has inspired the artist eager to give piquancy and brilliancy to the page. And even in the early days of my search through those volumes for another purpose I was attracted by the curious representations of animals, more or less conventionally drawn, with which they are adorned. A very brief enquiry enlightened me as to their meaning. They are emblematic compositions inspired by the *Bestiaries*—treatises on the legendary attributes of real or fabulous beasts—which had so great a vogue in mediæval times. There were *amatory Bestiaries*, *medical or therapeutic Bestiaries*, *spiritual Bestiaries*, and in each class the supposed qualities of the animals were pressed into the service of the theme. In the *Bestiaire D'Amour* of Richard de Fournival the lover pays court to his *tres bele doce amée* in a series of ardent speeches, in each of which he relies for a favourable answer to his suit on certain properties truly or falsely attributed to divers beasts or birds, and the lady after replying to him in his own fashion concludes by brusquely refusing him. "You seem to me," she says, "to have the nature of the *vulture* which follows armies for his selfish ends, and scents his prey from afar. . . . It is my opinion that when one has quite made up one's mind not to do a thing one must give a distinct negative. *Et çou sosfice à bon endendant.*" The *Bestiaries* which concerned themselves with the *healing art* were far more serious and important affairs, and many a poor soul must have been done to death *secundum artem* by the terrible but popular remedies *ab animalibus desumptis*, by the liver of lizards, the oil of scorpions or ants or the wine of millepeds, which, like the "eye of newt and toe of frog, wool of bat and tongue of dog," found a place not only in the witches' cauldron, but theoretically, at any rate, in the gruesome pharmacopœia of the middle ages. The *spiritual bestiaries* are much more numerous and important and are extant in MS. and in printed books, of which the *Phisiologus (de naturis duodecim animalium)* of Bishop Theobaldus is one of the best known. The legendary characteristics and extraordinary traits of the twelve most notable animals, based upon Egyptian lore and on the remarks of Aristotle and Pliny, are herein recorded and examined in great detail, and by each physical attribute some spiritual dogma is confirmed. Excited by the subject, I was soon over head and ears in *bestiaries* and *volucraries*, collating what MSS. I could find in the B.M., Bodleian, and the libraries at Paris, and combining the extraction from these of matter illustrative of the subject with my hunt after antipapal drawings in kindred volumes. At an early period I noticed in a very few instances a collocation of the *Lion* and *Unicorn*, both very favourite subjects of the illuminator's pencil. It will not surprise the reader that this fact gave me a hint for a new quest, and enabled me at the same time to circumscribe and to systematize the investigation. Taking then these two beasts alone as subjects for illustration, I collected all that I could—in the first place in relation to their characteristics as set forth in *bestiaries*, and in the second to the instances in which they occurred in juxtaposition, combining this information with a history of the supporters of English Royal Arms up to the time when the two valiant animals were legitimately conjoined, let us hope for ever, by the accession of James the First and Sixth—the only previous instance of such a conjunction, as far as I am aware, in English royal heraldry being that of Queen Jane Seymour. Of these collocations I have discovered a considerable number in MSS. and printed books, and the material for a treatise on "*The Lion and Unicorn, their place in Early Fable and Romance*," as well as in Heraldry, should long ago have been systematized into an illustrated volume; but in this, as in one or two other instances, I have





FACSIMILE OF THE HOROSCOPE OF MAGDALEN, DAUGHTER OF BRITH M'LANCHIDON, DRAWN BY HIM IMMEDIATELY AFTER HER BIRTH, AND JOTTED DOWN ON THE MARGINAL OF ONE COPY OF AN EDITION, PRINTED BY JOHN TROBEN, OF THE PROVERBS OF SOLOMON IN HEBREW AND LATIN.

*Magdalena*, Melanchthon's youngest child, was born in 1531, and died at Rochlitz in 1576. In 1550 she married Dr. Caspar Pencer. He was an affectionate husband, and a close intimacy existed between him and his father-in-law. To him Magdalena bore ten children, who were for the most part educated in Melanchthon's house. Two years before her death she had to undergo the sorrow of seeing her husband torn from her side and cast into prison for his religious opinions. His incarceration lasted ten years.

In the life of the reformer in the *Biographie Universelle* we find the remark that Melanchthon, who was superstitious and credulous, drew the horoscope of his daughter, for whose future he trembled by reason of the possible aspect of *Mars* in the scheme. After considerable research I have been unable to trace the source whence the Editor of the *B.U.* obtained his information

sought out good razors and laboriously sharpened them, yet have hardly begun to shave; I have gotten me choice pigments and charged my palette, but have only as yet sketched on the canvas an outline of my historical picture. Still, I am not without a hope that some future collector will one day avail himself of the crude results of my happy labours and bring them forth in a readable form to the world.

**U**NDER the heading *Halinitropyrobolia* in the second volume of this work I shall trace the insignificant origin of the collection of what appertains to Fireworks. On the same day, and almost in the same hour, was the seed sown of a goodly series of *ex libris*, the accumulation and classification of which was not at that period (A.D. 1877) the hobby of the many, but was confined to a comparatively small group of amateurs. An article in *Notes and Queries*, wherein a collection of 20,000 heraldic *ex libris* was referred to, and suggestions of intercommunications between collectors were made, set me off on a chase for which I was already in part equipped. In this wise: In and long after the year 1851 I was designing *monograms* for my then rather numerous friends (most of whom have since crossed the river), and insisting upon the adoption of these devices with I fear a troublesome pertinacity long before they became to a rather absurd extent the fashion and were to be found in most unnecessary profusion. This hobby was one of those which did at a later date bear some sort of fruit,<sup>(1)</sup> so that I can refer to it without compunction. And when I became somewhat infatuated with the artistic *Printer's Marks* of the French and other typographers, it seemed good to me, about the year 1858, to design in a style akin to theirs my own *ex libris*, and to stir up my friends, as I had previously done in the case of the Monograms, to adopt the same fashion, and to allow me or a better man to make the drawing, so that, as I have just said, I was the more ready to appreciate those of a by-gone age, and for some years the chase after book-plates, English and foreign, went merrily on. My experience was I fancy similar to that of my contemporaries. There were at that time few sources of supply; the prices were exceedingly low and the average quality poor. But as demand from many sides at once stimulated the search (often too relentlessly carried on), the fine early eighteenth century and the late seventeenth century engravings "came out," and the prices were regulated rather by the pocket of the buyer than by the difficulty of procuring specimens. I well remember the extravagance, as it then appeared to me, of giving to a Holywell Street bookseller a shilling for the *large Fust* plate, "the king," as he apologetically said, "of his collection." I by no means justify the wholesale abstraction of these marks of ownership, nor, on the other hand, wholly condemn their removal. Let every collector be fully persuaded in his own mind. The pursuit and its ethics are at this day too familiar to need any remark from me. My own store of specimens of English plates became in time an important one, but friends with longer purses rapidly outstripped me, and my rivulet of about 3,000 specimens was absorbed, *jure emptionis*, at a price adequate at the time but of course very far less than its present value, into the wide stream of the largest private collection, whence it flowed into the ocean of the National Museum. I have retained, however, my complete and very precious series of *Pepys* book-plates:—(1) the large portrait-plate, also found as a frontispiece in some copies (as in my own) of the *Memoires relating to the State of the Royal Navy of England*, 1690; (2) the small portrait-plate; (3) the anchor-plate, with two anchors and cables intertwined (for this very rare *ex libris* I have refused the most tempting offers); (4) the heraldic plate with the indications of the tinctures in initial letters; of this the only other copies known (two) are in the British Museum; (5) the heraldic plate, with the motto *Mens Cujusque is est Quisque*, with the arms filled in; (6) the same plate with the shield blank; these last plates are also excessively rare, and Mr. Wheatley (*Pepysiana*, page 67) mentions only two pairs of copies besides my own. The *French* plates, some 1,335 in number (A.D. 1574-1805), containing the names of three hundred and five engravers, the *German* and others amounting to three hundred and eighty (A.D. 1525-1829), with the names of sixty-one engravers, gathered as a rule under brighter skies than ours, still stay at home with me, and I love them. In their ranks are many very rare and some magnificent examples, and they have always appealed to me more strongly than the *English*, as being on the whole more satisfying from an artist's point of view.

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(1) "Monograms Ancient and Modern: their History and Art Treatment." With examples collected and designed by J. E. Hodgkin, F.S.A. (*Longmans*, 1866.)

A CARDINAL difficulty arose in my early attempts to arrange *ex libris* of whatever nationality. In Lord de Tabley's interesting volume suggestions are made for their classification according to the style and period of the ornament, but the terminology did not seem to me quite satisfactory, and, being led to enquire into the characteristics of the styles thus roughly defined, I found it advisable to trace with some care the history of English and French flat ornament generally, and of the evolution in particular of the successive forms of the *Cartouche*. This last subject has never, so far as I know, been systematically treated. In the attempt to satisfy my own mind I have not only got together the four or five hundred engravings of ornament, English, French, German, Dutch and Italian mentioned in the *Classification*, but have made it a rule to sketch or take note of such renderings of the *Cartouche* in line or in relief as I came across, with a note where obtainable of the date or approximate date, and to trace to the best of my ability their relation to other analogous examples. The habit has been very useful. The results enable you to follow in a most instructive way the changes of style, the march of which is far more regular than could have been anticipated—so regular in fact and well-defined that after you have made a large number of records, you can guess often with great precision by its characteristics the date of an engraving or a monument which you see for the first time. The history of the so-called *Chippendale* cartouche alone, if carefully written with reference to the work of contemporary and earlier artists, would be most profitable. As is well known, French designers and artisans are far better instructed and have a far keener insight than our own into the details of decorative art, and it is the work of their old engravers which affords the greatest enjoyment to the student. Their influence on English art at the end of the seventeenth and beginning of the eighteenth centuries becomes extremely noticeable by collation with the work of our own Little Masters.

OF my three good friends and gossips, *Michel de Montaigne*, *Robert Burton* and *Samuel Pepys*, the diarist has been the most intimate, and it is to him that the most important accretions to the Collection are indirectly due. From a very early period his jottings have enthralled me, but it was not till I happened to purchase for three shillings some twenty years ago, from a peripatetic vendor of literary scraps, the unique (?) illustrated Broadside mentioned in Vol. II., page 51 *infra*, that a new, and, as it turned out, a fruitful, idea on the possibilities of a *Pepys Collection* came into my head. The broadside was one of those which were hawked about in the streets of London on the day of the coronation of Charles II., and contains the portrait of the King and the programme of the festivities of a day so glorious in Pepys' eyes that he was sure he should never see the like again. My rapidly-formed project was on this wise—I would endeavour to acquire an original News-Sheet, Broadside or Historical Engraving of all the principal occurrences noted by the diarist in so far as it was possible to obtain such contemporary documents, and Portraits of the chief actors in the scenes he described. It was evident from the first that the fulfilment of the new task I had set myself would fall infinitely short of my aim, and I knew little or nothing of the sources whence these fugitive pieces could be obtained. Yet time and opportunity did much for me, and the outcome, as may be seen, has been not altogether unsatisfactory. Though at almost every purchase in those early days I rejected one or more broadsides as not coming within the scope of the Collection which would now find the greatest favour in my eyes, I at last decided to give shelter to all those which were accessible, at any rate up to the end of the seventeenth century. The numerical result of these acquisitions is recorded in the Introduction to the Broadside. Precisely the same extension of original projects took place in the case of *MS. Documents*. My germ in their case was the original Lease on parchment granted by the *New River Company* to Samuel Pepys of a supply of water for his house in York Buildings, which came into my hands for the modest sum of a crown. This was welcomed by me merely as the nucleus of a collection of Pepys documents, how to be acquired I had not the vaguest notion. Contact with some of the dealers in such things, and observation of what was passing in the sale-rooms, resulted in a very small supply of *Pepysiana*, but in a goodly number of offers of other equally interesting manuscripts, and in the end I ceased to reject non-Pepysian matter, and began to collect in earnest historical documents and important letters principally for the illustration of English History—little thinking how far this branch of my pursuit would lead me—and at an early period of my quest the parent stock received a most unexpected addition of the highest value by the chance, not of a life-time, but one might say of a couple of centuries, for since the

**Pepysiana.** diarist's death I suppose that no such wholesale contribution has been made to any private collection of *Pepysiana*. In the year 1888 a discovery was made, I am inclined to believe in a solicitor's office, of a hoard of MSS. formerly the property of Samuel Pepys, the circumstances and whereabouts of which I have never been able to ascertain, the old vellum portfolio in which they reposed giving no clue to their provenance, and they must have passed through several hands before reaching mine. My negotiations with the final vendor, who had a very keen appreciation of their value, led to the addition to my budding collection of a large number of letters to or from the gossiping Clerk of the Acts.

From the "*Classification of the Collection*" the reader will be able to form a rough idea of the character and importance of the very varied acquisitions of MSS. other than *Pepysiana* which thus indirectly owe their presence in the Collection to my affection for Samuel Pepys, a man than whom none could more appropriately supply the needed stimulus. He was in sooth an ideal collector, knowing all about the books he acquired, choosing them with judgment, reading and treasuring them with affection, caring for their outward appearance and disposition on his shelves, and cataloguing and indexing them with a thoroughness beyond all praise. And not books only, but Old English Ballads (perhaps the largest series ever brought together), tracts, topographical prints and drawings remain in the place which he had selected for their habitation to attest the taste and perspicacity of their original owner.

*Historical Documents.*—A certain number of the Historical Documents in the present Collection have already been calendared.<sup>(1)</sup> Although the notice to which I allude extends to four hundred pages, it comprises only a portion of the present store, many manuscripts of importance having been added during its compilation or subsequently to its publication, and its enforced brevity has necessarily detracted much from the interest which the subject-matter would (I trust it is not egotistical to believe) have possessed had it been practicable to append the historical notices already prepared and the facsimiles which many of the documents seem to require or deserve. This deficiency I am not without some hope of supplying, in measure at any rate, before long, should the present volumes experience a favourable reception.

It may be mentioned that the *State and other important Documents* mentioned in the "Classification" (A.D. 1410-1780) are about 160 in number; the *Letters to and from English and Foreign Sovereigns and Princes* (A.D. 1347-1834), 75; and *Letters to and from other distinguished persons* (A.D. 1581-1826), 150; *Edmond's papers* (A.D. 1611-1613), 17; those relating to *Charles I. and the Civil War* (A.D. 1639-1645), 33; to *Charles II. in exile* (A.D. 1648-1659), 33; *Pepys papers (original letters to and from him, etc.)*, (A.D. 1661-1701), 87; *Contemporary papers and documents illustrative of the life of Pepys* (A.D. 1662-1748), 159; *Gascoigne papers* (A.D. 1666-1668), 25; *Bulstrode Letters* (A.D. 1673-1689), 700; *Danby papers* (the original letters on which he was attainted, etc., A.D. 1673-1690), 40; *Jacobite and Pretender papers* (A.D. 1685-1779), 203; *Tyrconnell papers* (James II. in Ireland, A.D. 1687-1691), 45; *Ormonde papers* (the betrayal of the Allies, A.D. 1703-1715), 61; *Chudleigh papers*, concerning Elizabeth, "Duchess of Kingston's" famous trial for bigamy, etc. (A.D. 1734-1790), 96 letters and other documents; *Papers of the Chevalier D'Eon* (A.D. 1756-1810); *Miscellaneous Documents* (A.D. 1120-1848), 650. In the entire collection (exclusive of a mass of papers of the Chevalier D'Eon) are comprised about 2,500 documents, hardly one of which can be described as trivial. A list of some of the more noteworthy papers may not be out of place here.

### *State and other Important Documents.*

It may surprise the reader, as it often does the collector, to find in private hands important documents, especially such as relate to public expenditure, of which the resting-place would naturally be in one or other of the national collections. The wanderings of such documents can often be traced by the collector of the present day from the point when they formed part of some well-known accumulation,

<sup>(1)</sup> Historical Manuscripts Commission, Fifteenth Report, Appendix, Part II. The Manuscripts of J. Eliot Hodgkin, F.S.A. 1897, 8vo.

and in a few instances the enquiry can be successfully pushed back for a century or two. Other papers, of course, come without any sort of pedigree from the dealer or from the sale-room; but it must be borne in mind that many years ago the importance of the retention and preservation in the nation's storehouse of documents of national interest was far less appreciated than at the present time, as the following little history will show.—A mass of valuable Exchequer Documents from a huge pile stored in a vault in Somerset House about the year 1790, rejected as of no value by the chief clerk in the Comptroller's Office to whom, in spite of his want of knowledge of ancient documents, the task of selection and destruction had been entrusted, was by him sold in 1838-9 to a contractor named Jay for £3 a ton! Although by the gross ignorance of this official an enormous number of valuable documents must have gone to the *vendentes thus et odores* or to the paper-mill, a residuum was fortunately preserved by the sagacity of certain dealers and collectors who appreciated the importance of many of Mr. Jay's "waste papers," and bought them freely from that personage—and these waifs are, we may be sure, well cared for by their owners at the present moment. The matter at last, after about two years of these sacrilegious doings, became a public scandal, and the report of the Lords' Committee, under the chairmanship of Lord Redesdale, on the gross mismanagement and culpable negligence which had for years been displayed by the officials would bring tears to the eyes of the literary antiquary. The earliest documents among those preserved by the clerk, it would seem almost at haphazard, dated from the reign of Richard II., and many of these are of almost incalculable value. After the fatal error was discovered many important MSS. on paper were, in order to destroy their value to the collector, purposely mutilated by some barbarous official before they passed over the scale. I possess one or two of these derelicts and have seen many others. Of those on vellum I have it on the best authority that a pastrycook in Fleet Street purchased a large number to make jellies withal! In giving a short notice of a very few of the *State Documents* in the present Collection I have not drawn the line very sharply between them and the *Miscellaneous MSS.*, and under the latter heading, as under the former, will be found some papers which escaped destruction in the manner just referred to.

(1) Original accounts (A.D. 1576) of the expenses incurred by *Sir Edward Horsey* in his journeys to the Low Countries; (2) the original judgment (A.D. 1582) sentencing one *Vallinger*, called *Vayne Vallinger*, to lose his ears in the Pillory for writing libels on Queen Elizabeth; (3) a certificate (A.D. 1600) signed by *ffoulke Grevyll*, *Henry Palmer*, and *Th. Trevor*, of "th' ordynarye charges at Chatham for the moneth of September last past amounting to 986*li.* 0*9s.* 2*d.*"; (4) original statement of accounts, "A monethes paie for hir Ma<sup>ties</sup> forces in the *Lowe Countries* beginnyng the xiiij<sup>th</sup> of Maie & endinge the ix<sup>th</sup> of June 1601, amounting to 4,188*li.* 16*s.* 0*d.*"; (5) original document on vellum, Sept. 27, 1603, *Warrant to the Great Wardrobe* for sundry parcels of stuff and workmanship done and delivered out of the same office until the feast of St. Michael the archangel A.D. 1613; (6) original directions (apparently unpublished), March 28, 1604, in the name of *Whitgift*, Archbishop of Canterbury, to the preacher in a church (not named) to signify to his parishioners the behaviour of her late majesty on her death bed, with a full account of her conversation and spiritual condition, and remarks on the undisputed succession of James I.; (7) five original Priory Seals or Benevolences of *James I.* (A.D. 1604-11) requiring loans from various subjects; (8) an original book of account, 54 pages (A.D. 1607), "A Booke of offices as well of his Ma<sup>ties</sup> Courte as of all other his courtes of Record whatsoeuer, his Ma<sup>ties</sup> counsell of Yorke & of Wales & the Marches, his Townes of warr, Castell's, Bulwarkes & fortresses w<sup>th</sup> his highnes houses, parkes, forrestes & Chases, collected in Anno 1607"; (9) "charges sustained at *Woolwich* in the monthe of Januarye 1611 & 1612" amounting to 172*li.* 7*s.* 9*d.*; (10) charges (*temp.* James I., A.D. 1612) for the reception of Ambassadors by *Sir Leves Lewkenor*, Master of Ceremonies to *James I.*; (11) "a certificate of his Ma<sup>ties</sup> ordinarye Charges susteined att Portesmouth w<sup>th</sup> in the moneth of Aprill 1617," amounting to 1*li.* 19*s.* 1*d.*; (12) "an estymate of the charges of his Ma<sup>ties</sup> shippis at the narrow seas" for 4 months from 1st of Jan. to the 30th of April 1618, including wages of 700 men and other expenses, amounting to 2,826*li.* for the 4 months; (13) "a briefe certificate of his Ma<sup>ties</sup> ordinarye charge susteyned at *Deptford* in the moneth of October 1618," amounting to 63*li.* 12*s.* 6*d.*; (14) an original receipt, July, 1620, given by *Sir Henry ffane*, Kt., Cofferer of the house of the *Prince of Wales* (Charles I.) to *Sir Adam Newton*, Treasurer or Receiver-General to the said Prince's house, for the sum of 1,738*li.* 18*s.* 4*d.*, being the sum appointed

for a month's expenses for the Prince's household; (15) original document of 16 pages (A.D. 1629), "A true copy signed by *Hugh Wormington* deputie auditor, of the sum totall of all the yearely payments ordinary and extraordinarie then to be made for his Ma<sup>ties</sup> establishment for civil affaires"; (16) original warrant, in accordance with a Privy Seal of Feb. 4, 1630, for issuing to the *Earl of Denbigh*, master of the great wardrobe, "the sum of 1,762*li.* 5*s.* 2*d.*, by him delivered and paid to *Walter Coventrie*, draper, for black cloth by him furnished for the funerall of our late soveraigne Lord King James"; (17) original accounts of the great wardrobe (A.D. 1635-40), including payments for "preparing masqueing suites," 231*li.* 1*s.* 0*d.*: July 27, 1635, for "gilding the banquetting house at Whitehall," 300*li.* 0*s.* 0*d.*: July 17, 1635, "secret service to *Job Harvey* of London, merchant," 15,000*li.* 0*s.* 0*d.*!; "to the M<sup>r</sup> of the Revelles," p<sup>r</sup> of 301*li.* 13*s.* 0*d.*—100*li.* 0*s.* 0*d.*; (18) Star Chamber expenses (A.D. 1638) a MS. of eight leaves, "The Expences of *Dyett*s provided for the Kings Ma<sup>ties</sup> most hono<sup>ble</sup> Privy Councill at the *Star Chamber* in Westminster during this Easter Terme in the Fourteenth yeere of the Raigne of o<sup>r</sup> Soveraigne Lord Kinge Charles": the charges for a single day comprise lxi<sup>s</sup> for bread, beer, ale and flour, and of 2*s.* 8*d.* for fish of a great variety, meat, poultry, and fruit: during the term we find "fower dozen of russies provided for the Courte of Star Chamber and councell chamber" at a cost of xxiiij<sup>s</sup>, and for "Strewinge the same and kepinge cleane the same Chambers 4<sup>s</sup> 4<sup>d</sup>"; (19) the original certificate, June 28, 1641, "made by warrant from the Lords Commissioners of ye Threasury of the rentes & yeerely profits growing due vnto his Ma<sup>tie</sup>" from the Counties of *York*, *Richmond*, *Durham* and *Northumberland*, amounting to 17,789*li.* 6*s.* 4*d.*, signed by *Thomas Brinley*, auditor; (20) original order in Council, Jan. 27, 1653, for provision for widows and orphans who have lost their relations in the service; (21) an original order (A.D. 1663) for payment to *Thomas Davis* of arrears of account for *Barbying linen* for *Charles I.*, at the rate of £91 per annum, amounting to £634, paid by *Charles II.* in instalments; (22) an original proclamation, Nov. 10, 1666, prohibiting the importation of all sorts of manufactures and commodities coming from France; (23) an original minute, Aug. 6, 1666, unpublished by historians, of the Lords of the Privy Council of Scotland, transmitted to the Minister for Scotland, urging for additional

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measures of severity "against all adversaries to the quiet of the Church that all Heritors should be made liable for tenants, all masters for their servants not keeping conventicles or abstaining from ordinances"; (24) an original draft copy with many alterations (A.D. 1666) of an order to pay *James, Duke of York*, £6,000 in part payment of £120,911 15*s.* 8*d.* voted him as a reward for bravery in the sea-fight with the Dutch; (25) the original statement of wages, fees allowed by *James II.* to his officers and servants, beginning at March, 1682, and to continue during his pleasure (a volume of 17 pages sm. folio); (26) original wardrobe accounts of *Charles II.* and *James II.* from Michaelmas, 1683, to Christmas, 1684; (27) a large folio volume containing: "A brief state of the Incomes and Issues of their Maj<sup>ties</sup>' (*William and Mary*) public revenue from the 5<sup>th</sup> day of November, 1688, to the 29<sup>th</sup> of September, 1691"; (28) original accounts, Jan. 5, 1759, of the Expenses of Her Majesty's Lodge at *Richmond*, including *inter alia* £7 17*s.* 6*d.* for the maintenance of *Peter the Wild man*; (29) original order, at the time of the *No Popery* riots, June 7, 1780, to *Mr. Cox*, contractor, "for a magazine to be formed in *Hide Park* immediately for 6,000 men for eight days," signed by *W. Roy*, Commander General, with a note by *Cox*, "*Serpentine river & the King*, 8 June.—*Rec'd orders at Col. Roy's Bed Side 7 in the mornig to get Bread at any Rate or Price.*"

### Letters to and from English and Foreign Sovereigns and Princes, etc.

(1) The original draft marriage settlement on vellum, beautifully illuminated (A.D. 1347) by *Louis, Count of Flanders*, conferring a sum of 10,000 livres per annum upon *Isabella* (daughter of *Edward III.*), who thought *Louis* was about to marry her; (2) the original letter on vellum (A.D. 1354) from *Edward III.* to *Robert, son of the Earl of Flanders*, informing him that the truce between England and France had been prolonged for a year by the intervention of the Pope; (3) the original draft on vellum, Sept. 7, 1364, by the *Ambassadors of Edward III.* and of the *Earl of Flanders* of the treaty of marriage between *Edmond de Langley, Duke of York*, son of *Edward III.*, and *Margaret, Duchess of Burgundy*, daughter of *Louis, Earl of Flanders* (the marriage took place on Oct. 19 of same year); (4) the original letter on vellum,

Sept. 6, 1367, from *Edward III.* to *Louis, Earl of Flanders*, making definite arrangements for the signing of a treaty of alliance between them on the Feast of Ascension next ensuing (this treaty was duly signed on the Eve of this Feast); (5) an original letter, Oct. 1, 1367, of *Edward III.* to the *Earl of Flanders* respecting the detaining of Flemish ships in English ports; (6) a contemporary official transcript on vellum, March 10, 1452, of the text of the Oath of Allegiance to *Henry VI.* taken in St. Paul's before a vast concourse of people by *Richard, Duke of York*; (6A) an original letter on paper with the King's sign-manual, dated Wyndesore, Aug. 17, 1480, from *Edward IV.* to the *Duc de Bourgogne* (couched in very friendly terms); (7) an order with sign-manual of *Henry VII.*, Dec. 1, 1496, to *Simound Stalworth*, sub-dean of Lincoln Cathedral, requiring him to pay £20 towards the support of two armies by sea and by land for a war against Scotland; (8) an original letter, Jan. 14, 1502, signed (with holograph postscript), from *Lucretia Borgia*, Duchess of Ferrara, to *Cardinal D'Este*, thanking him for a necklace; (9) three original letters with sign-manual of *Henry VIII.* (A.D. 1513-1529); (10) a holograph letter, Aug. 14, 1514, from *Sir Thomas Boleyn* to *Margaret of Austria*, asking her to allow his daughter (probably Mary, and not Anne) to return to him so that she might accompany *Mary Tudor*, the fiancée of Louis XII., in her journey to France; (11) an original letter, Dec. 8, 1525, from *Christian II. of Denmark* to *Cardinal Wolsey* introducing *David de Cora* (the Danish King of Arms); (12) a holograph letter, Sept. 22, 1540, from *Hercules D'Este*, Duke of Ferrara and Modena, son of Alfonso D'Este and Lucretia Borgia, to *Henri II.*, King of France; (13) the original draft, March, 1549, of the treaty of peace between *Henri II.*, King of France, and *Edward VI.*, which resulted in the surrender of *Boulogne* to France; (14) six documents on vellum (A.D. 1549-51) giving the account of the daily expenditure on a journey of *Mary, Queen of Scots*; (15) the original letter, Dec. 13, 1554, sent by *Cardinal Pole* to *Henri II.*, King of France, announcing his satisfaction at having been the means of bringing the Kingdom of England into union with the Catholic Church and obedience to the Apostolic See, and the rough draft, Dec. 28, 1554, of the congratulatory reply of the French King; (16) an original letter with the Queen's sign-manual and seal, June 2, 1557, from *Mary I.* of England to the *Earl of Shrewsbury*, sending him her proclamation of war against the French, and directing its publication throughout his charge; (17) an original letter, Sept. 21, 1563, signed and subscribed by *Mary, Queen of Scots*, addressed to the *Rheingrave* (*John Philippe conte de Solm*) thanking him for his letter containing the intelligence of the retaking of *Havre* from the English by the French; (18) an original letter, July 1, 1566, to Charles IX. of France, subscribed and signed by *Bernardin Bochetel, Bishop of Rennes*, his Ambassador to Venice, Germany and England, giving most interesting details about Queen Elizabeth, Mary, Queen of Scots, the infant James and his baptism, written from London; (19) an original letter, Sept. 16, 1575, signed by *Henri III. of France*, in which he declares that the flight of the Duke d'Alençon has greatly embarrassed him, and gives orders to arrest him wherever he may be found; (20) an original letter with signature (A.D. 1578) from *Henri IV. of France* to *Monsieur de Flassana*; (21) an original letter (A.D. 1580) signed and subscribed from *Philip II. of Spain* to his mother-in-law, Catherine de Medicis; (22) an original letter (A.D. 1580) from *Margaret of Navarre* to her husband, *Henri IV.*; (23) the Oath of *Henri IV.* (*Henri of Navarre*) and the *Huguenots* at the assembly at Montauban, May 24, 1581, one of the thirty-four original documents, each of which was signed by the King and all the deputies, twenty in number: by this oath *Henri of Navarre* and his namesake Condé, as well as the deputies of the Church, while professing their loyalty and subjection to the King, bound themselves to remain united in doctrine and discipline, and in all that might depend on their mutual and lawful preservation; (24) a holograph letter (A.D. 1581) from *François, Duc d'Alençon*, the last suitor of Queen Elizabeth, to his brother, *Henri III. of France*, asking him to lend him 50,000 crowns wherewithal to buy presents for the guests at his wedding with the Queen of England; (25) an original holograph letter, Feb. 8, 1587, from *Lady Arabella Steward*, when about ten years of age, to the Countess of Shrewsbury, beginning: "Good Lady Grandmother I have sent yo' La' the endes of my heare which were cutt the sixt day of the moone"; (26) an original letter (c. A.D. 1588), signed by *Henri of Navarre*, to *James XI. of Scotland*, in reply to a letter from James asking Henri to send him Du Bartas (the poet) whom Henri calls "*l'un de mes servyteurs domestiques*"; (27) a holograph letter (A.D. 1589) from *Catherine of Austria*, daughter of Philip II. of Spain, introducing Pedro Rouse to her husband, *Charles Emanuel of Savoy*; (28) an original letter, Oct. 10, 1601, with sign-manual and signet of *Queen Elizabeth*, addressed to the *Sheriffs and Commissioners of the county of Norfolk*, ordering the levy





R<sup>mo</sup> et Ill<sup>mo</sup> mon<sup>or</sup> mio et fratello obseruan<sup>mo</sup> Non havendo piu di sonno scripto cosa alcuna ad v. R<sup>ma</sup> s . et essendo gia por scriuere . ho ricevuta vra gratis<sup>ma</sup> . L<sup>ra</sup> de quella . Della quale ne baso le mani . et La regratio infinite volte delli aduisi dessa . ne anch(ora) La pregaro altramente chelli pensa in cio perseuerare por far . v . Ill . s . in tutte mie cose . mlto piu che Jo nō saperia desyderare. Noi de qua no hauemo altro per significarle si nō ch siamo colla grā de Dio con saluameto arriuate ad Fulgione quantunque re sentiamo mlto cansate . Condesyderio suprattutto de intendere sempre bone noue del ben stare de vra R<sup>ma</sup> . S . alla q̄le tutte queste domne se raccomandano deuotamēte et precipue La S<sup>ra</sup> madamma Hadriana como deditis<sup>ma</sup> servitrice de quella . ad Cui rendo cumulatisme gratie del Collare che se degnata mandar me del qual per esser stato Bellissimo como anch(ora) venuto in tempo opportuno et necessario : ne resto ad v. R<sup>ma</sup> s obligat<sup>ma</sup> alla q̄le degli nuoue me ricommando

Fulgione Die xiiij Jan – 1502

*obedien<sup>ma</sup> sorella e seruitrice*

*Lucretia Eften de Borgia*

*addressed*

Al mio R<sup>mo</sup> et fradello  
obsuat<sup>mo</sup> Lo s<sup>r</sup> Car<sup>le</sup> D'Este.

Most Reverend and Most Illustrious Brother,

Not having received for some time any communication from your Eminence, I was on the point of writing to you. Your letter has just reached me and for it I beg leave to kiss your hands and to return you infinite thanks for the advice that you have given to me. I pray you keep me in your mind, as your interest in all my affairs is greater than I could have ever hoped for. We have nothing of special importance to signify to you at this moment, save that by the grace of God we have safely arrived at Fulgione where we feel that we are very far away from our friends. May I hope ever to have good news of your Eminence, to whom all the ladies about me desire their respectful remembrances and in particular Signora Madonna Hadriana as your most devoted servant. I would also offer you an accumulation of my best thanks, for the collar that you have honoured me by sending, inasmuch as it is not only exceedingly lovely, but happened to arrive at a most opportune and necessary moment. I remain with the greatest obligations to your Eminence, to whom I once more recommend myself

*Your most obedient sister and servant*

*Lucretia d'Este de Borgia*

Fulgione xiiij Jan 1502

To my Most Reverend and honoured brother,  
His Eminence the Cardinal d'Este.

*The text and counter-signature were written by her Secretary, Chri. Piccinino,  
the subscription and signature by Lucretia herself.*

of men well-armed and appparelled, and ready at the seaside, to be increased from one hundred to two hundred "hable footemen" for service in Ireland in case of an invasion of that country by Spain; (29) an original letter, July 28, 1602, with sign-manual of *Queen Elizabeth*, to the *Hlgh Sheriffs and Commissioners for the Musters in the County of Warwick*, ordering forty men to proceed to Ireland to assist in quelling the insurrection there; (30) a private letter from *James I.* (A.D. 1604), with sign-manual, to *Sir John Stanhope*, requiring him to lend him £200, a contribution the amount of which was nominally fixed by the subject for the King's present necessity (this differs from the ordinary *Privy Seals*, of which a number are in the present Collection); (31) an original letter, July 31, 1612, signed and subscribed from *Marie de Medicis*, second wife of Henry IV., to her minister, *Le duc d'Espernon*; (32) *Prince Henry's* computation of Revenue and Expenditure, amounting to *li51,298* 2s. 6d., a beautifully-written little document on vellum, endorsed "*The Contents of my Yereley Receipts without casualties and how they are to be disbursed*," May 16, 1612; (33) an original letter, Mar. 22, 1622, with sign-manual, from *James I.* to the *Earl of Mar*, and a long postscript in his handwriting recommending the payment of the pension of *Lord Gordon*; (34) an original letter, April 28, 1636, from *Charles I.* to his brother-in-law, the *Duc d'Orleans*, in furtherance of the design to engage Louis XIII. in Charles's interest in the attempt to recover the Palatinate; (35) an original letter, Feb. 25, 1639, with sign-manual of *Charles I.*, addressed to *Lord Dungarvan*, being his commission for raising one hundred horse; (36) a letter signed by *Elizabeth of Bohemia*, Nov. 1<sup>st</sup>, 1642, being an obligation to repay to *Prince Rupert* (her son) 20,000 florins borrowed from him in her necessity, the trouble in England having prevented its earlier repayment; (37) an original letter, Feb. 25, 1646, signed by *Louis XIV.*, respecting the Swiss Guards; (38) six original letters (A.D. 1652-1656) from *George Monck*, principally to *Oliver Cromwell*, relating to the pacification of Scotland; (39) *Oliver Cromwell's* original order, with sign-manual and seal "PAX QUÆRITUR BELLO," Sept. 18, 1656, to *Capt. John Leveret* to deliver up to *Col. Temple* "the forts of St. John and Pentacoet in Acadia commonly called Nova Scotia in the parts of America," lately taken from the French; (40) document with signature of *Charles II.*, Mar. 18, 1659, enabling "our trusty and well-beloved servant, *Sir Edward Walker, Kt.*," to derive fees from every officer who obtained a commission, and thus obtain his arrears of payments for his services; (41) an original letter, March 13, 1660, with sign-manual of *Charles II.*, enclosing a petition for reparation to *Robert Astwood* for having his property demolished in Dublin in 1646, by orders of the *Marquis of Ormond*; (42) a letter with sign-manual of *Charles II.*, Oct. 13, 1660, to *William Juxon* (Archbishop of Canterbury) concerning Church property; (43) the original letter, Nov. 3, 1661, signed, from *Philip IV. of Spain* to *James, Duke of York*, apprising him of the fact that he has decided to recall his Ambassador at the English Court (*le Baron de Vatteville*), and that his place will be supplied by *Don Estenan de Gamarra*: this withdrawal was consequent upon the affray in the streets of London between the Ambassadors of France and Spain of which Pepys gives so lively an account ("Diary," Sept. 30, 1661); (44) a letter signed by *James, Duke of York*, Dec. 4, 1664, to *Capt. (afterwards Sir Richard) Rooth*, ordering him to seize all Dutch ships, whether men-of-war or merchant ships; (45) original report, June 3, 1666, signed by *Prince Rupert*, of the late sea fight with the Dutch; (46) original State document, Nov. 26, 1666, with sign-manual of *Charles II.*, commutation of sentence for forgery of Great Seal and Sign-Manual; (47) original documents (A.D. 1670) connected with the poisoning, *post mortem* examination, and death of *Henrietta, Duchess of Orleans*, including an original letter on the subject from *Louis XIV.* to *Gaspard Allien*; (48) a letter signed by the *Prince of Orange* (afterwards William III.) March 16, 1672, acknowledging congratulations on his appointment by the unanimous consent of the *United Provinces* to the post of *Capt. and Admiral Genl. of the Netherlands*; (49) the original instructions, April 26, 1673, with sign-manual and seal, given by *Charles II.* to *Prince Rupert*, as Admiral and General of sea and land forces, in order to a descent into Holland; (50) the original instructions, with sign-manual of *Charles II.*, given by him, June 25, 1673, to *Prince Rupert*, as Admiral and Commander-in-Chief of the Fleet, in respect of naval engagements; (51) a holograph letter (*circa* A.D. 1675) from *Don Carlo, Earl of Plymouth* (son of Charles II. and Catherine Peg) to *Sir Rd. Bulstrode*, Ambassador at Brussels; (52) a long holograph letter, Oct. 8, 1676, from *Charles II.* to *Sir William Temple*, in reference to a series of conferences which Temple had had with the *Prince of Orange* (afterwards William III.) on the subject of continuing the War, which Charles, in accordance with his characteristic policy, wished to have terminated at all costs; (53) a holograph letter, Dec. 4, 1677, from *James II.*, when Duke of York, to the *Duc de Bouillon*;

(54) an original letter, March 30, 1682, from *James II.*, when Duke of York, to *Pope Innocent XI.*, assuring him of his desire for the advancement of the Catholic Church; (55) a letter (A.D. 1685) from the *Dauphin, son of Louis XIV.*, to *Mary of Modena* on the death of Charles II.; (56) a letter, with sign-manual, from *James II.*, July 9, 1685, on the defeat of the rebels under *Monmouth*; (57) original holograph letter from *James II.*, Sept. 1, 1686, to *William of Orange* ("my sonne"); (58) a letter, Feb. 21, 1686-7, signed and dated by *Mary of Modena*, to *Cardinal Crescentio*; (59) a letter addressed by *James II.*, Jan. 14, 1688-9 (after his downfall) to the *Lords and others of our Privy Council* of our Kingdom of England, superscribed by James and countersigned by Melfort; (60) a letter, subscribed and signed, Jan.  $\frac{15}{25}$ , 1688-9, from *William, Prince of Orange*, to the *King of Spain*, on the subject of the attack by the mob on the house of Don Ronquillo, the Spanish Ambassador; (61) a letter from *William III.*, April 14, 1691, to his cousin (probably one of the German princes who had covenanted to aid him with forces against the French King), in the hand of a secretary, but with a most interesting holograph postscript and full signature: the fall of *Mons* did not, he would make it appear, affect him much more painfully as a political disaster than as an event which deprived him of the satisfaction of meeting his cousin; (62) original document (A.D. 1691) with sign-manual of *William III.* (remission of a sentence on a spreader of false news of the taking of the city of Limerick); (63) an address with royal seal, May 17, 1694, from *James II.* to *Pope Innocent XII.*, with subscription and signature in James' hand, acknowledging the services performed by the Pope in granting Bulls to the bishops whom James had appointed in Ireland; (64) a letter, signed and subscribed, June 27, 1694, from the *Elector Frederick Augustus of Saxony* to *William III.* on the occasion of the return to William of the Order of the Garter given to his brother, deceased; (65) a holograph letter from *William III.* to *Admiral Talmash* (Tollemache), June 28, 1694, dated from the camp at Rosbach, condoling with him on his having been wounded in the attempt on *Bresl*, hoping for his speedy recovery, and assuring him of his friendship and esteem (Tollemache was wounded on the 5th or 6th and died on the 12th of June); (66) the original reprieve (A.D. 1706), with sign-manual and seal of *Queen Anne*, of *Robert Fielding, Esq.* ("Beau Fielding"), convicted of bigamy: with the original attestations<sup>(1)</sup> of his marriage, on Nov. 9, 1706, to *Mary Wadsworth*, and on the 25th of the same month to the *Duchess of Cleveland*; (67) a holograph letter, July 26, 1708, from *Sophie, Electress of Hanover*, to *Madame Colt*; (68) a letter in German, July  $\frac{10}{23}$ , 1715, from *George I.*, with his sign-manual; (69) the original warrant, May 20, 1720, with seal and sign-manual of *George I.*, ordering the Lord Chancellor (*Lord Parker*) to affix the Great Seal to the Ratification of a convention declaring a cessation of arms (the result of the successes of the Quadruple Alliance against Spain); (70) a letter with silks and three seals, Feb. 25, 1722-3, subscribed and signed by *George I.*, to the *Duchess-Dowager of Savoy*, thanking her for her congratulations on the birth of a daughter of the Prince (George II.); (71) the original license on vellum, April 26, 1736 (with a 5s. government stamp) granted by the *Archbishop of Canterbury* to *Frederick, Prince of Wales*, to marry the *Princess Augusta of Saxe-Gotha*: the Archbishop declares "his willingness that the true pure and lawful marriage be solemnized with all the speed that may be" (the marriage took place the same day at St. James's, April 26, 1736); (72) the original Royal Mandate on parchment (which I purchased at a curiosity-shop for 5s.), dated April 24, 1834, with sign-manual of *William IV.* but without seal, addressed to the "*Rt. Honourable Henry Lord Brougham and Vaux*, our Chancellor of Great Britain"<sup>(2)</sup>: which directs that the right of practising in the Court of Common Pleas should no longer be exercised exclusively by the *Serjeants-at-Law*, but that King's Counsel and all other Barristers-at-Law should have according to seniority equal right and privilege of practising, pleading, and audience in the said Court.

(1) These attestations are the actual "*fatal memorandums*" which sealed the fate of *Orlando the Fair* ("*Tatler*," Numbr. 51. Aug 6. 1709). (2) In 1834 there was a very remarkable proceeding on the part of the law officers of the Crown. An attempt was suddenly made to alter the ancient constitution of the *Court of Common Pleas*, by the *Royal Mandate under the sign-manual* dated 24 April, 1834, and addressed to the Lord Chancellor, and by him the next day (25) delivered to the Chief and other Justices of the Common Pleas, and immediately read in court and for the time acted on, viz., from Easter Term, 1834, when the mandate was first received, to Michaelmas term, 1839, when the same having after full consideration been held to be invalid, the Judges of the Court of Common Pleas reverted to the ancient practice of giving exclusive audience to the Serjeants-at-law. "The document was dated April 24, 1834, having the King's sign-manual, but neither seal nor official signet of any kind, and it was the next day sent through the Lord Chancellor to the Chief and other Justices of the Common Pleas, and the succeeding day openly read in Court and then entered of Record."—Serjeant Pulling's "*Order of the Coif*," 1884, page 99.

Au Camp de Rosbeck ce 28 de Juin 1694

J'ay esté en l'air de l'apvenance que vous  
françois qui ~~se~~ tenu en la deuse que vous  
auez rente, et j'ay tant que vous y auez esté  
blesse y espere que le bon dieu vous donnera  
une prompte guérison, et que vous ferez bien  
tost un estat de me continuer vos bon graces  
vous assurent toujours de la continuation de  
mon amitié et estime

William R

TRANSCRIPT OF HOLOGRAPH LETTER FROM WILLIAM III. TO  
LIEUT.-GENERAL TALMASH.

Au Camp de Rosbeek ce 28 de Juin, 1694.

J ay Este bien Marie d aprendre que vous nauies peu tenu en la descence que vous aues tente, Et surtout que vous y auies Este blesse J espere que le bon dieu vous donnera une pronte qeurison, Et que vous scres bien tost en Estat de me continuer vos bon seruices vous assurent tous joures de la continuation de mon Amitie Et Estime.

*William R.*

I was very sorry to learn that you had not succeeded in the landing which you attempted, and above all that you had been wounded in it. I hope that God will grant you a rapid cure and that you will soon be in a condition to renew your good service in my behalf, assuring you ever of my continued friendship and esteem.

*William R*

The "decente" was of course the unfortunate attempt to capture Brest, rendered abortive by the gross treachery of Marlborough and Godolphin, who had warned James II., then in exile at the French Court, of what was intended by William. Abundant time was thus given to *Vauban* to put in order defences which, without such an intimation, would have left the port an easy prey to the English troops. On the 8th of June the combined fleets of English and Dutch vessels lay off Brest, and made preparations for an attack by sea and land, Lord Caermarthen being instructed to batter the defences of the port, and Talmash, with about 100 boats full of men to land under the support of the guns of the allied fleet; he was, however, received with so deadly and well directed a fire that the troops were utterly unable to advance. Talmash had hardly put foot on shore when he was wounded in the thigh by a cannon ball, mortally, as it turned out. In the greatest confusion the troops reëmbarked with a loss of a thousand men, the ships moved out of the bay and the expedition returned to Portsmouth where Talmash died on the 12th in ignorance of the kindly letter, which, owing to the distance of William from England and the slow conveyance of news was, in fact, not written till 16 days after the General's death. It came into the hands of his father, who endorsed it: "*his Ma<sup>ty</sup>s Letter to my sonn dated June ye 28. 1694. Camp Rosbeek.*" A very interesting narrative of the incidents of the expedition is contained in a 4to tract in the collection entitled: *A Journal of the Brest-Expedition, by the Lord Marquiss of Caermarthen.* London, 1694.



TRANSCRIPT OF THE DOCUMENT.

His Ma<sup>ty</sup> Message sent from Beuerly to Hull and deliuered by George Manwaring Richmond Herauld and Edward Walker Chester Herauld by his Ma<sup>ty</sup> Comaund to S<sup>r</sup> John Hothom on Sunday the 24<sup>th</sup> of Aprill 1642.

S<sup>r</sup> John Hothom his Ma<sup>ty</sup> hath Comaunded vs to lett you know that ~~once more hee offereth you~~  
<sup>hee</sup> ~~hopeinge~~ ~~you~~ ~~have~~ ~~slept~~ vpon it and better considered and ~~therefore~~ by you will not refuse to  
<sup>haueinge</sup> admitt his Ma<sup>ty</sup> into the Towne and therefore his Ma<sup>ty</sup> once more by vs offers you his grace fauor  
and pardon if you will lett his Ma<sup>ty</sup> in his Ma<sup>ty</sup>'s Intention beeing only to see the Magazine  
Otherwise if his Ma<sup>ty</sup> shall <sup>bee</sup> ~~rise~~ enforced to raise the County you must looke for worse Conditions  
And <sup>so offered</sup> ~~gate~~ him some small time to consider it

To w<sup>ch</sup> S<sup>r</sup> John Hothom presently answered ~~ouer~~ <sup>from</sup> the wall not admittinge vs into the  
Towne

Gent I pray retvrne my most humble and hearty thanks to his Ma<sup>ty</sup> for this great fauor beeing so  
<sup>as you are officers of Honor</sup>  
full of grace And <sup>& pray</sup> ~~that the~~ lett his <sup>Ma<sup>ty</sup></sup> know that I haue perused all my papers and orders of  
parliem<sup>t</sup> and find that I cannot doe it without betrayeing the great trust reposed in mee and  
therefore I humbly beg his Ma<sup>ty</sup> Pardon hopeinge I may liue to doe his Ma<sup>ty</sup> service/

This extremely interesting Document, hitherto as far as I know unpublished (1), and of which a fair transcript in (Sir) Edward Walker's handwriting is also in the collection, is of considerable value as presenting, by the corrections contained in it, internal evidence of having been dictated by the King. The circumstances under which it was penned are set forth with varying particulars in a number of contemporary records, and are to be found narrated at considerable length in Rushworth (III. i. 567), and by Clarendon (p. 216 of the Oxford edition, 1839). Very briefly they were as follows:

In the year 1642, on the eve of the Civil War, Hotham, the governor of Hull, was instructed by the Parliament to reinforce the garrison, and on April 2, they sent a warrant to him to deliver up the magazine of the King's ammunition in that town. At the same moment Charles was summoning his followers to York, and announced his intention of arming a guard of 2,000 foot and 200 horse, ostensibly for the suppression of the rebellion in Ireland, and of drawing the needful supply of arms from Hull. On April 18 Parliament gave definite orders for the removal of the magazine from Hull to the Tower. On the 22nd the King sent to Hull the Duke of York, the Elector Palatine, the Earl of Newport, and other persons of honour. They were hospitably received by the Mayor and Governor and invited to dinner on the next day, the 23rd, but a little before dinner-time Sir John Hotham was suddenly saluted by Sir Lewes Dives with a message from Charles that he also intended to dine with him that day, being then within a mile or two of the town with 300 or more horse (Clarendon says "his servants and gentlemen of the county"). Hotham, being startled by this message, took counsel with the principal men of the town, and sent a messenger to the King humbly beseeching him to forbear coming as he could not, without betraying his trust, admit so great a guard as attended the King, and on the return of the messenger, who reported that the King's only answer to the message was to advance nearer to the town, he drew up the drawbridge, shut the gates and commanded the soldiers to stand to their arms. About 11 a.m. Charles came to the gate with his attendants and commanded Hotham to open it. He replied that he was entrusted by Parliament with the security of the town for His Majesty's honour and the Kingdom's use, which he intended by God's help to do, that he was loyal to the King but dare not betray his trust. About 1 p.m. the Duke and others of Charles's retinue left the town. About 5 p.m., having given Hotham an hour to consider of the matter, the King returned to the Gate, and receiving the same answer caused his Heralds to proclaim Hotham a traitor (I have the original memorandum of this order), and having fallen back upon Beverley sent on the 24th the message to Hull, which is recorded in the Document under consideration.

(1) Except partially in the notice of the collection of J. E. H.'s MSS. printed by the Historical MSS. Commission



*Letters to and from distinguished persons.*

These papers are noticed under the heading *Miscellaneous Historical Documents*, *infra* page 26.

*Edmondés Papers.*

These are seventeen in number, being a portion of the original correspondence between the Ambassadors of the English and French Courts relating to the proposed treaties of marriage between *Christine*, second daughter of *Henri IV.* of France, and *Prince Henry* of England, and immediately after his death between the same princess and his brother *Charles*, sons of James I.

(1) Two holograph letters, July 8, 1611, and June 20, 1612, from *Jo. Woodford*, secretary of *Sir Thomas Edmondés* (Ambassador of James I. at Paris) in connection with the proposed marriage between *Christine* and *Prince Henry*, son of James I.; (2) the original first draft (A.D. 1612) of the treaty of marriage between *Madame Christine* and *Prince Henry*, with endorsement; (3) a series of eight letters, Jan. 8, 1612-13, to Nov. 12, 1613, in connection with the negotiations for a proposed marriage of the same princess to *Prince Charles* (Charles I.), his brother Henry having died on Nov. 12, 1612.

**Edmondés Papers.***Charles I. Papers.*

(1) Voluminous MS. notes, June 11, 13, 17, 1634, taken on the spot by *Sir Edward Walker* (Secretary-at-War to Charles I.) of the councils which took place at *Berwick* at the conference between the English Commissioners and Scotch Deputies (Pacification of Berwick); (2) the original memorandum, April 23 and 24, 1642, in the handwriting of *Sir Edward Walker*, of the first order dictated by *Charles I.* to his Heralds to proclaim *Sir John Hotham* a traitor, "except he should open the gates of Hull within one hour"; (3) the original first draft, April 24, 1642, with corrections dictated by *Charles I.* to *Sir Edward Walker*, of his second summons to *Sir J. Hotham* to let him enter Hull "only to see his magazine," with a note of Hotham's reply; (4) summary of the whole of the above proceeding in *Sir Edward Walker's* handwriting, April 24, 1642; (5) a letter from *Charles I.*, with his sign-manual, Jan. 20, 1642-3, to the Commander-in-Chief of the Forces in or near the town of *Newark* ordering assistance to *Prince Rupert*; (6) the original rough memoranda, Aug. and Sept., 1644, much folded, worn and stained, made during the movements of the King's army in the west by *Sir Edward Walker*, Secretary-at-War, and notes in reference to exchange of prisoners; (7) the original memoranda, Sept. 5, 19, 24, 1644, made by *Sir Edward Walker* of various councils of war at *Tavistock*, *Exeter*, *Chard*, and other places; (8) a holograph letter, Nov. 26, 1644, from *Catherine Downe* to *Queen Henrietta Maria* touching the negotiation for a purchase of arms for the King's service; (9) original petitions, Dec. 29, 1648, from the creditors of *James, Duke of York*, to *Charles, Prince of Wales*, for payment of his debts, default wherein is ruining them; (10) letters and other documents with signatures of the following *Regicides*:—*Thomas Harrison*, 1642, *Miles Corbett* and *Cornelius Holland*, 1646, *John Hewson*, 1650, *John Okey*, 1653, *Jo. Barkstead*, 1653, and many other interesting documents.

**Charles I. Papers.***Charles II. Papers—in exile and after his Accession*  
(A.D. 1649-1659).

(*A selection from a mass of original correspondence and documents.*)

(1) Original particulars (A.D. 1649) of *Charles II.'s* stable debts, in the handwriting of *Sir Edward Walker* (clerk of y<sup>e</sup> council), also a Brief of debts amounting to about 100,000 guilders, and many other schedules of his debts at the Hague; (2) a letter, superscribed by *Charles II.*, to *Prince Rupert* (A.D. 1649)

about his impecunious condition; (3) long draft of letter (A.D. 1649-51), in the writing of *William Sandys*, giving particulars of his journeying and labours in procuring moneys for the service of **Charles II.** when in exile; (4) warrant dated at the Hague, June 6, 1649, under the sign-manual and signet of *Charles II.*, directing *Sir Edward Walker* to pay divers sums of money (*inter alia* for the making of the great seal) specified in an annexed schedule; (5) three imperfect and most remarkable rough drafts (A.D. 1650), in the handwriting of *Mr. William Sandys*, for a letter in which he designed to set forth his labour and charges in several journeys made in *France, Holland, Muscovy, Scotland* and *Norway* for the purpose of procuring money for the use of *Charles II.*; (6) document, dated from Paris, Jan. 18, 1651, under sign-manual of *Queen Henrietta Maria*, certifying that a certain frigate, named *Le Soleil*, and now lying at Havre de Grace, belongs to her son, *Charles II.*; (7) a begging letter, April 15, 1653, of *Charles II.*, asking for the loan of one hundred pounds; (8) an original letter, Sept. 12, 1653, from *Charles II.*, addressed to the *Earl of Glencairne*, about the treaty between the Dutch and the rebels; (9) document signed by *Thos. Wriothesley, E. of Southampton*, Nov. 14, 1662, relating to exchange of Tallies in respect of *Queen Catherine's* dowry.

### *Pepys Papers.*

As a list of the writers of these letters and their dates occupies nearly four pages in the report of the Hist. MSS. Commissioners it is evident that particulars of only a very small proportion of them can be given here. The following are worthy of notice:—

(1) A holograph letter, Jan.  $\frac{26}{30}$ , 1661, from *Edward Montague, E. of Sandwich*, to *Samuel Pepys* in which he says that he has sent three hundred men into Tangier to assist the Governour; (2) *Samuel Pepys's* own Copy of the Oath which he took at the *Trinity House* on Feb. 15, 1661, on the occasion of his being made a *Younger Brother*; (3) two more letters, Sept.  $\frac{11}{11}$ , 1661, March 25, 1665, from *Edward Montague, E. of Sandwich*, to *Samuel Pepys*; (4) eight holograph letters, Feb. 6, 1661, to Nov. 17, 1665, from *John Creed* to *Samuel Pepys*, on naval matters; (5) an original letter, Jan. 8, 1664, from *George Monk*, Duke of Albemarle, to *Samuel Pepys*, endorsed in *Pepys's* hand, "June 8, 1644, Duke of Albemarle to mee ab<sup>t</sup> the sould<sup>rs</sup> to bee dispatched in S<sup>t</sup> W. Rider's ship to Tanger"; (6) a holograph letter, Oct. 10, 1665, from *John Colvile* (the goldsmith and banker) to *S. Pepys*, deploring his inability to lend money on Tallies; (7) a holograph letter, July 20, 1667, from *Samuel Pepys* to *Lord Bellasis*, with many corrections, kept as a copy; (8) the original Instructions, July 26, 1673, given to *Prince Rupert* by *Charles II.*, resolved on at a councill of the Flag-Officers of his Ma<sup>ties</sup> Fleet (his Ma<sup>v</sup> present) held on board the *Royal Sovereign* (at the Buoy in the Nore), in the holograph of *Samuel Pepys* (at that time Secretary to the Admiralty), with the sign-manual of *Charles II.* and his signature *C. R.*; (9) a letter of instructions, Dec. 4, 1673, from *Charles II.*, with his sign-manual and *Pepys's* countersignature, to *Captain Rooth* in regard to his Convoy of English ships and hostile attitude towards the Dutch Fleet; (10) an original letter, Jan. 9, 1673-4, signed by *Samuel Pepys*, to the Lords of the Admiralty in relation to the Admiralty's mismanagement; (11) letter with sign-manual, Feb. 8, 1674-5, from *James, Duke of York* to the *master, Wardens and assistants of Trinity House*; (12) a holograph letter, Nov. 4, 1675, from *William Hever*; (13) a holograph letter, Oct. 5, 1677, from *James, Duke of York* to *Samuel Pepys* concerning a letter addressed to S. P. which James had opened, sealed up and sent on; (14) a holograph letter, June 25, 1680, from *John Evelyn* to *Samuel Pepys*, on the subject of "a material concerne of a Society (the *Royal Society*) which ought not to be dissolved for want of a redresse" (the difficulty being that Fellows could not be persuaded to pay up the arrears of their subscriptions); (15) three holograph letters, Sept. 19, Oct. 17, Nov. 4, 1684, from *James, Duke of York*, to *Samuel Pepys*; (16) original Petition, May 18, 1685, from *Titus Oates* to *James II.* for the stay of Execution of Judgment, with endorsement in *Pepys's* hand: "A Petition of *Dr. Oates* to y<sup>e</sup> King for writts of Error to be granted him for the bringing his Cause into Parliament, & staying Execution of y<sup>e</sup> late judgement against him. Mem<sup>d</sup>m. that he was this day y<sup>e</sup> first time sett in ye Pillory."; (17) original enquiry, Jan. 6, 1686, with the sign-manual of *James II.*, into the past services of and emoluments enjoyed by

**Y**OU shall swear to be faithfull and true unto our  
 Sovereign Lord King CHARLES, and to his  
 Heirs, and lawfull Successours; and to be aiding by all  
 the best means you can to uphold and maintain the  
 good and welfare of this *Guild* Fraternity, or Brother-  
 hood, whereof you are now made a Member; you  
 shall alwayes be obedient unto the *Master, Wardens,*  
 and *Assistants* of the same, and their *Deputies* for the  
 time being, and use your self as becometh a younger  
 Brother for the time you shall so continue: All and  
 every the Orders, Constitutions, and Ordinances,  
 which have been made, or hereafter shall be made,  
 by the *Master, Wardens,* and *Assistants,* or their  
*Deputies* for the time being, or the more part of them,  
 or otherwise howsoever agreeable to their Charter  
 and standing in force, you shall well and truly hold  
 and keep, or in default thereof, pay, or cause to be  
 paid to the Clerk of the said *Guild* for the time being,  
 to the use of this Company, all such mulctes, pains  
 and penalties, as have, or shall be limited, and set  
 against the offenders, and transgressours of the same;  
*So help you God.*

Memorandum to witte this oath was taken by me  
 in London, (I. Wm Rider Deputy-Maister for  
 the Lord of Sandwich) this 15. of Febr. 1661.  
 Samuel Pepys.

FACSIMILE OF PEPPY'S ORIGINAL MEMORANDUM OF THE OATH WHICH HE TOOK WHEN HE BECAME A YOUNGER BROTHER OF THE TRINITY HOUSE.

See Diary, Feb. 15, 1661-2: "With the two Sir Williams to the Trinity House; and there, in their society, had the business debated of Sir Nicholas Crisp's sasse at Deptford. After dinner, I was sworn a Younger Brother, Sir W. Rider being Deputy Master for my Lord of Sandwich; and after I was sworn, all the Elder Brothers shake me by the hand; it is their custom, it seems."



26  
I have the honor to acknowledge the receipt of your letter of the 10th inst. in relation to the matter of the ...  
I am sorry to hear that you are not well, and hope that you will soon be able to resume your usual avocations.  
I have the pleasure to inform you that the ...  
I am, Sir, very respectfully,  
Your obedient servant,  
J. M. ...

100

Yours faithfully,  
J. M. ...  
at ...

100  
I have the honor to acknowledge the receipt of your letter of the 10th inst. in relation to the matter of the ...  
I am sorry to hear that you are not well, and hope that you will soon be able to resume your usual avocations.  
I have the pleasure to inform you that the ...  
I am, Sir, very respectfully,  
Your obedient servant,  
J. M. ...

100

A LETTER TO PEPYS ABOUT MEETING BILLS OF EXCHANGE DRAWN  
FOR THE EXPENSES AT TANGIER AND PEPYS'S REPLY.

(Of which a facsimile will be found on the other side of the leaf.)

Sr.

Wee haue yo<sup>rs</sup> of this date & haue deliuered your enclosed to Mr. Coluil who giues for answer y<sup>t</sup> he hath disposed of his money & cannot doe it—y<sup>e</sup> Bill had a long passage & wee had better haue giuen 200<sup>l</sup> then giuen y<sup>t</sup> Credit for euer since y<sup>t</sup> time y<sup>t</sup> our Credit did arriue y<sup>e</sup> whole somme was prouided & kept for my L<sup>d</sup> Coll & had wee not so ordered it wee had had our money in our purses some monthes since at aboute 6  $\text{P}$  c. and more profit—wee desire to know your pleasure y<sup>t</sup> (we) may giue an acct of it in our next Letter on Munday next to our friends—You sufficiently know y<sup>e</sup> nature of Bills of exchange & how much y<sup>e</sup> affaires of Tangier may be prejudiced should my L<sup>d</sup> bills not haue due honour in their discharge so Crauing your answer Remaine

L<sup>o</sup> 10 Octobr. 1665

Att your Command

*John frederick  
Nathanel Hernett*

*addressed* To ye wor<sup>sh</sup>l Pepys Esq

Endorsed Octobr 10 . 1665

Sr Jo. frederick & N<sup>l</sup> Hern<sup>t</sup>  
abt paym<sup>t</sup> of a bill of Exch. of  
2500<sup>l</sup> payable y<sup>e</sup> 15<sup>th</sup> Curr<sup>nt</sup> drawne  
at 2 months but presented to mee  
but ye 9<sup>th</sup> instant —

Draft of PEPYS'S REPLY in shorthand (deciphered for J. E. H. by Mr. Hugh Callender).

*Gentlemen*

Your expectation of punctual payment of your bill is but reasonable and my care not to undertake it without provision for my certain performance of it, I hope cannot be dissatisfactory to you. Such a sum payable at 6 days sight is you know at this sickly time (when those that we used to be supplied by are not at hand) is not so easily compassed as at another time. Therefore I beg you not to deny me a few days to look after it which I shall do with my utmost care and in the meanwhile be pleased to remember that you are secured for the *principall* by tallys for more than the value left in Mr. *Colvill's* hands for his and your security and that all your failure can be but for the interest thereof for a few days for which I do undertake you shall have ample satisfaction. Pray once more be pleased to confer with Mr. Colvill here on who I do verily believe will agree that on these terms you may with much safety (and I hope without much inconvenience to your present occasions) allow the King a few days delay in the serving your bill. I am

Your very humble servant

*S. P.*

Greenw<sup>ch</sup> Octob. 11 - 1665 -

Upon Pepys devolved the disagreeable task of raising money on Tallies to meet Bills of Exchange drawn for the service of Tangier. The preceding letter to S. P. from Sir John Frederick, Lord Mayor of London, and Nathaniel Hernett, complaining of the probable dishonouring of some such bills, with his reply, will explain themselves. The original letter from John Colvill (goldsmith and banker) to Pepys, dated Oct. 10, 1665, giving reasons for his inability to advance more money on tallies is in the present collection.]

Pepys as Clerk of the Acts and Secretary of the Admiralty, and the total of his receipts, etc.; (18) the original Lease, Sept. 30, 1687, to *Samuel Pepys*, by the Governour and Company of the *New River*, of a supply of water through a half-inch pipe and four small cocks of brass, led from the main pipe in Villiers Street to Samuel Pepys' house in York Buildings, with a receipt for two quarters' rent for the same.

### *Documents illustrative of the life of Pepys.*

(1) An original letter, Oct. 29, 1649, from *John Holland* and *Robert Thomson* to the Naval authorities at Deptford, ordering a survey of the "Seaflower of Margaret," with reply to which is affixed the very rare signature of the well-known *Peter Pett* (master shipwright); (2) original order, Oct. 15, 1650, to the Commissioners of the Navy, signed by *P. Lyle*, *H. Vane* and *Valentine Walton*, that the guns and all provisions from the office of the Ordnance for the four Ketches bound for Scotland be ready and dispatched at once; (3) fifteen original letters (A.D. 165 $\frac{2}{3}$ -1667), signed by *George Monck*, *Duke of Albemarle*, about the manning of the Navy; (4) a holograph letter, Feb. 3, 1655, from *Lord Brouncker*, first President of the Royal Society, to *Doctor Wallis*, Professor of Geometry at Oxford, presenting him with "a rapid way and demonstration for the dividing of any arch or angle," with diagram; (5) an original letter, April 25, 1656, signed and sealed, from *Lord Broghill* to the Commissioners of the Admiralty and Navy, complaining that "the Pirats and Ships of the enemy do so frequently take merchant ships, because the coast is wholly dis furnished of any Shippes of War"; (6) an original letter, April 14, 1660, from the Commissioners of Excise to the Commissioners of the Admiralty and Navy, touching money in the out-ports; (7) a holograph letter, Nov. 10, 1661, from *Henry Mordaunt* (second Earl of Peterborough), to the Mayor and Jurats of the town of Sandwich just before leaving England to be the first English Governor of Tangier; (8) an important holograph letter, April 16, 1663, from *Andrew Rutherford* (Lord Teviot) to the *Earl of Sandwich*, just before his departure to Tangier, where he was appointed Governor on the recall of the Earl of Peterborough: he complains of the shabby way in which he was allowed to leave the country; (9) an original letter, Sept. 22, 1664, signed by *Sir Henry Bennet* (afterwards Earl of Arlington) to *Sir Bernard Gascoigne*: "We are every houre expecting to hear whether the Hollander will send out their Fleet upon the Coast of Africa, if they doe, ours will immediately follow commanded by *Prince Robert*" (Rupert); (10) "a list, (Feb. 3, 166 $\frac{1}{2}$ ), of all his Ma<sup>ties</sup> Ships now at Sea, fitting out and in Harbour, with their numbers of men, Guns, together with ye Commanders and Station"; (11) the original instructions, July 18, 1666, given by *Prince Rupert* and *Duke of Albemarle* to *John Kempthorne*, Rear Admiral of the Blew Squadron, to be observed in the next engagement with the Dutch; (12) original order, April 18, 1667, signed by *Sir Robert Long*, for the payment to "*Samuel Pepys, Esq.*, receiver of moneys for the use of the Citty Port & Garrison of Tangier or his assigns the sume of £50 upon the yerely sume of £20,000 upon account for the pay of his Ma<sup>ties</sup> garrison in the said Citty and for raying a mole or harbour there and other services"; (13) document, Nov. 25, 1667, signed by *Prince Rupert*, addressed to the principal officers and Commissioners of his Ma<sup>ties</sup> Navy, desiring them to allow provisions for all such supernumeraries as shall appear to have been borne on the ship "Defiance" between the 20th of July and the 3rd of October following, when the fleet returned home; (14) the original letter, March 10, 166 $\frac{8}{9}$ , with sign-manual of *James, Duke of York* (as Lord High Admiral) to *Captain Kempthorne*, directing him to hold a Court Martial to enquire into the Burning of the "Defiance" and the stranding of the "Providence" [Pepys was made a captain for the express purpose of enabling him to sit upon this Court Martial of which he has left an amusing account: "And so I did lay the law open to them, and rattle the Master-Attendants out of their wits almost; and made the trial last till seven at night, not eating a bit all day"]; (15) original document with sign-manual of *Charles II.*, July 12, 1672, promoting "our trusty and wellbeloved *John Tippetts Esq.* from the place of Commissioner to the office of Surveyour of our Navy," signed by *Thomas Lord Clifford*; (16) order, Feb. 11, 1673, with sign-manual of *Charles II.* and signature of Pepys, "for discharge of merchant ships taken up as men of warr in our service on a voyage to the West Indies"; (17) an original letter, Sept. 6, 1673, signed by *Sir Denis Gauden*,

to *Viscount Latimer* (Lord High Treasurer of England) on the respective advantages of victualling by commission or by contract; (18) a holograph letter, June 19, 1676, from *Sir Henry Coventry* to *Sir Richard Bulstrode*: "The Spanish and Dutch flecte have suffered to the rate of 12 capitall shippes & 2 gallys & without surprisall or any losse to the French. *It is the greatest marke of de Ruyter being dead y<sup>e</sup> could have beene, his body is sayd to have beene consumed in his shipp there burnt but his memory will bee greater for this losse. I will assure you this blow will shake the Kg of Spaignes concernes in Italy*"; (19) an original letter, June 19, 1690, signed by *Charles Sackville, Earl of Dorset*, addressed to the Com<sup>rs</sup> of y<sup>e</sup> Treasury acquainting them that by the King's command he has agreed with Sir Francis Child for various Rings and Jewels to be presented to certain Envoys to an amount of £2,550; (20) original letters, etc., of the following English and Dutch Admirals whose names figure in the naval engagements between the two countries (A.D. 1636-1682): *Sir George Ayscue, Sir Richard Haddock, Sir John Kempthorne, Sir John Lawson, Sir William Penn, Sir John Berry, Prince Rupert, Cornelius van Tromp, Martin Harpertz van Tromp, Cornelius de Witt, John de Witt, James van Wassener (Opdam)*.

**Documents illustrative of the life of Pepys.**

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### *Gascoigne Papers.*

Draft letters (A.D. 1666-1668) written by *Sir Bernard Gascoigne*, some of which are in his holograph, and others fair drafts or copies by his secretary. They are addressed to *Charles II., Catherine of Braganza, James II.* and *Lord Arlington*, are of great interest and entirely occupied with delicate political matters. A transcript of some of them will be found on pages 125-153 of Hist. MSS. Com. Report, XV., Appendix, Part II.

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### *The Danby Correspondence—The notorious French Subsidy to Charles II.*

Although every item in this small sub-collection is of the highest interest for the elucidation of the disgraceful bargain between Charles and the French king, the letters have been so fully described in the Report of the Historical Manuscripts Commission that I think it needful to make a note only of the three following:—

(1) The first of the two letters, Jan. 17, 167 $\frac{7}{8}$ , on which Lord Danby (Lord Treasurer of Charles II.) was impeached, the original holograph draft of Lord Danby's letter to *Ralph Montague* (English Ambassador in Paris) signed by *Charles II.*, endorsed in Danby's hand "*Coppy of my Letter to Mr. Montague 17 Jan<sup>y</sup> 167 $\frac{7}{8}$* ," and later on in his senile hand "*Of great Importance and was signed by the King himselfe and is coppied false in Kennetts History of Ch. 2<sup>d</sup>*": at the bottom of the letter, in the handwriting of *Charles II.*, "*I aproue of this letter C. R.*"; (2) a holograph letter, March 5, 167 $\frac{7}{8}$ , from the *Prince of Orange* (afterwards William III.) to *Lord Danby*: "*Enfin voila les affaires venues a un point que javois tousjours apprehandé —et que je vous ay si souvant dit et escrit. Il n'est plus dans la pouvoir du Roy de faire la Paix n'y remettre les affaires qui vont le perdre dont vous avez esté jusque a present les maistres, mais quand on laisse eschapper l'occasion il n'y a plus de retour . . .*"; (3) the second of the two letters, March 25, 167 $\frac{7}{8}$ , on which Lord Danby was impeached, the original holograph draft of Lord Danby's letter to *Montague*, at the end of which are the words in the handwriting of the King, "*I aproue of this letter C.R.*," endorsed many years afterwards by *Danby* in his senile and very tremulous hand, "*This is the letter on w<sup>ch</sup> I was impeached and w<sup>ch</sup> was signed by the King himselfe for my iustification before I would write itt.*"



London Jan. 22. 1715.

Received this day yours of ye 19. by Mr. ... who deli-  
ver'd your commissions to me, & am pleas'd w<sup>th</sup> the of the words  
you shew ~~you~~ me therein; & hope you will allow me to  
give me your advice & opinion which may be the best  
I shall take as quickly as I can. I have not at present  
no thoughts of doing any thing extraordinary at Sunday  
but my own mode, & the town make, must be to be  
rule, as it respect to a sufficient proof of all the  
of the evidence of their own consciences they may have  
provid'd with the nation to their own. It is the  
signs & not their consciences that should be  
of my moderation, & the like appearances in some  
one that does not meet with satisfaction, as  
we might have, but we may be assured they may know  
if they please, we may neglect the light of  
will of the people, but it is not to be  
their rights, & the King's make the  
we may be assured they may know  
we may be assured they may know  
we may be assured they may know  
we may be assured they may know  
we may be assured they may know

*[Faint handwritten text, likely bleed-through from the reverse side of the page. The word "esteem" is clearly visible in the lower left quadrant.]*

Scoon, Jan . 22 . 1716 .

I received this day yours of y<sup>e</sup> 19 by mr Blair who deliuer'd your commissions to me, & am truely sensible of the zeal you shew me therein; I hope you will allwayes continue to giue me your aduice & opinion which on all other occasions I shall take as kindly as I do now. I belieue our catholicks had no thoughts of doing any thing extraordinary next thursday but my own modesty In those matters must & shall be their rule, as It ought to be a sufficient proof to all reasonable people of the emptyness of those apprehensions they may haue beene prepossessed with In relation to Religion . It is ouer the hearts of my subjects & not their consciences that I am desirous to reign, & If my moderation, & all the assurances they haue receiued on that head do not meet with suitable returns It may be my misfortune, but can neuer be my fault . they may be now If they please a free & happy people & I am in great hopes they will at length open their eyes & putt themselues an end to all their misfortunes . The enemy make all preparations for marching & wee are preparing to receiue them, but how the weather will allow of any motion on either side I do not well understand, howeuer In that particular wee are on equall terms tho' not on others, but Courage & Zeal will I hope supply the want of numbers . I shall be sure to consider of the oter points of your message . pray remember me withall kindness to L<sup>dy</sup> Panmure & be assured both of you of my particular esteem and kindness .

*James R*

*addressed* For the Earl of Panmure.

We already have in this collection, as will be seen on the next page, what is probably the *first letter* written by the old Pretender from Scottish soil (dated December 22, 1715). This short missive was inspired by a certain amount of hope and confidence.

The present, read between the lines, indicates the waning fortitude of this most unenthusiastic adventurer. He is already beginning to apologise for the possible failure of his well meant endeavours to persuade the English people that they would be happier under his benign rule, than under that of the Hanoverian dynasty. He was trusting in Providence, courage and zeal on Jan. 22nd, the date of this letter, and the "preparations for marching" of the Royalist troops had made no more impression on his mind than the well defined rumours of the approach of the fleet of William of Orange had done on the credulous brain of his father. But six days afterwards (on the 28th) news reached him of Argyll's approach, and then without drawing a claymore, or firing a shot, he ignominiously turned tail and with much ado got out of Scotland by a back-door already prepared and so to Walden, near Gravelines on February 10. As one of his followers wrote: "*some said the circumstances he found us in dejected him, I am sure the figure he made dejected us; and, had he sent us but 5000 men of good troops, did he never himself come amongst us, we had done other things than we have now done.*" It was James, Fourth Earl of Panmure, 1659—1723 who proclaimed James III. at the Cross of Brechin, and entertained him, January 9, 1716, at Brechin Castle. This is probably the *last letter* the "Chevalier" wrote from Scotland.

*Pretender Papers.*

The following notice of a few of the letters in this sub-section may perhaps give a somewhat inadequate idea of its importance. It contains information of great interest to the student of the lives of the two Pretenders, and I have been unusually fortunate in acquiring material for such a study. In addition to the documents noticed there will be found original papers on the treatment of Jacobites at a very early period—on raising recruits for the Old Pretender, and the instructions given by him to his secretary in 1714 in respect of the preliminary steps to be taken in his attempt on Scotland in the following year—on the removal of Bolingbroke from his counsels—on the quarrels between him and his Consort—on a supposed plot to assassinate him—complaints by him of the delay in the payment of his pension by Louis XV.—many particulars of the events which followed the landing of the Young Pretender in 1745—of the battle of Preston Pans, and subsequent events.

(1) A letter, Nov. 14, 1687, from *John Caryl* to *Sir Richard Bulstrode*, giving an earlier intimation than any other on record of the probability that *Mary of Modena* was *enceinte*; (2) a holograph letter, Feb. 21, 1687 $\frac{7}{8}$ , from *Jo. Lytcott* to *Sir Richard Bulstrode*, mentioning the High Mass at Rome for the anticipated birth of a "*Prince of Wales*" (the birth did not take place till June 10); (3) MS. news-letter, March 17, 1707 $\frac{7}{8}$ , giving full particulars of the abortive attempt of the French fleet to land the *Old Pretender* on the shores of Scotland; (4) a long holograph letter, Oct. 22, 1712, from *Mary of Modena*, written under great affliction for the loss of her daughter *Louisa Mary*, who died Aug. 15, 1712; (5) a holograph letter in French, unsigned, April 3, 1714, from *James III.* (the Old Pretender) to the *Princess de Vaudemont*; (6) a letter in French, May 14, 1714, from *James III.* (the Old Pretender), with his signature, to the *Princess de Vaudemont*; (7) a holograph letter in French, June 29, 1715, with signature, from *James III.* (the Old Pretender) to the *Prince de Vaudemont*; (8) a holograph letter in French, Dec. 22, 1715, signed, from *James III.* (the Old Pretender) to the *Prince de Vaudemont*, written on the day of *James's* disembarkation at *Peterhead*, probably the first letter he wrote in Scotland, saying "tout respond a mes souhaits icy" (in his attempt to invade Scotland), and that with help all will go well; (9) a holograph letter in English, Jan. 22, 1715 $\frac{5}{8}$ , from *James III.* (the Old Pretender) to the *Earl of Panmure* (who had entertained him at Brechin Castle on Jan. 9, 1714 $\frac{5}{8}$ ), probably the last letter he wrote from Scotland<sup>(1)</sup>: he speaks of the preparation for an engagement with "the enemy" (*Argyll*), and hopes that a courage and zeal will supply the want of numbers<sup>(2)</sup>; (10) a holograph letter, Feb. 4, 1715 $\frac{1}{8}$ , from the *Duke of Berwick* to *Monsr. Dandresel*; (11) Sept. 10, 1719, the letter *pour faire part*, signed "*Clementine R.*," from *Clementina Sobieski* to the *Prince de Vaudemont*, announcing her marriage to the Chevalier St. George (the Old Pretender), styled by her the King of England; (12) a holograph letter, April 16, 1726 (secret) with fictitious names, from *Lord Balmerino* to *Mr. Gordon*, relating the quarrel of the Old Pretender and his wife; (13) a holograph letter, Jan. 24, 1730, from *Simon, Lord Lovat*, to *Lord Panmure*; (14) original letter, Sept. 1, 1734, signed and subscribed by the *Old Pretender*, to the *Grand Master of Malta*, with corrections in his handwriting; (15) original draft letter, Sept. 3, 1734, dictated by the *Old Pretender* to *Edgar*, his secretary, addressed to *Prince Charles Edward*, afterwards the Young Pretender: "I have received, My Dear Child, your two notes of the 28 & 31<sup>st</sup> Aug<sup>r</sup>, and hope in answer to this you will show me that you have profited of my last letter, which I recommend you to read over now and then. Your late indisposition will I hope contribute to make you more temperate in your dyet. . . . When you take leave of the King of Naples you will return him thanks in a proper manner for his goodness to you. . . . I beseech God to bless you & give you grace to apply yourself & improve in all respects as you ought, I being yet more solicitous about that than your health, as dear as it is to me"; (16) thirty-three original drafts of letters (A.D. 1734) from the *Old*

(1) See facsimile of this important letter. (2) On the news of *Argyll's* approach on Jan. 28 he fled, and with much ado got out of Scotland, in spite of the reward of £100,000 offered (on Sept. 15, 1714) to any person who should seize and secure him.

*Pretender* to various persons in the handwriting of *James Edgar*, his secretary, with numerous corrections and alterations in the hand of the Old Pretender; (17) a holograph letter, May 24, 1742, from *Col. James Gardiner* to *Dr. Doddridge*; (18) a holograph letter, Sept. 9, 1745, from *John Erskine* to the *Rev. Charles Wesley* about the movements of the rebels; (19) a holograph letter, Sept. 30, 1745, from *John Erskine* to the *Rev. Charles Wesley*, giving a full account of the Battle of Preston Pans and of *Col. James Gardiner's* death; (20) a holograph letter, Nov. 26, 1745, from *Col. Shugbrough Whitney* to *Lieut. Campbell*, giving an account of the battle of Preston Pans and advice for strategy in future actions; (21) a holograph letter, Aug. 21, 1746, from *Alexander Home*, relating the circumstances of the behaviour of *Kilmarnock* and *Balmerino* at their execution on Tower Hill, Aug. 18, 1746: this letter was seen by Sir Walter Scott and used by him in his "Tales of a Grandfather"; (22) a holograph letter, Sept. 1, 1750, from *Charles Edward* (the Young Pretender) to *Mr. Dormer* (written the day before his departure from Antwerp on his first audacious secret journey to England); (23) a holograph letter (draft, not signed), June 25, 1760, of the *Young Pretender's* to *Joseph Thompson*; (24) two holograph letters, July 25 and Dec. 16, 1767, from *Clementine Walkinshaw* (Mistress of the Young Pretender), the first of which appeals to him for justice and for a renewal of his affection for the mother of his child; (25) a holograph letter, July 25, 1767, from *Charlotte Walkinshaw*, illegitimate daughter of the *Young Pretender*, to her father: ". . . Je ne puis être que malheureuse si votre majesté ne daigne rapeler quelques fois dans son souvenir cette pouponne qui lui fut si chere des le moment de sa naissance . . ."; (26) a holograph letter, S.A. (not signed) from *Charlotte Walkinshaw* to her father, the *Young Pretender*: ". . . nous sommes a l'abbaije de Notre Dame a meaux ou nous vivons en inconnue, personne dans la maison ne Scais qui nous sommes . . ."; (27) a holograph letter, June 8, 1779, with royal seal, from *Charles Edward* (the Young Pretender) to *Cantini*, enjoining him to refuse all requests from whomsoever for lodging in the Pretender's Palace at Rome; (28) a letter, Nov. 12, 1803, subscribed and signed by *Cardinal York* (the last of the Stuarts); (29) a holograph note, April 7, 1809, from *Louise de Stolberg* (Countess of Albany) to *Monsr. Fantin*; (30) a holograph letter, May 31, 182—, from *Louise de Stolberg*, Countess of Albany (widow of the Young Pretender); (31) a holograph letter, dated S.A. Aug. 30, from the *Duke of Berwick* respecting the Navy, written from Portsmouth.

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### *Tyrconnell Papers.*

These very important letters, forty in number, are not described in the Report of the Historical MSS. Comm.; they were formerly in the possession of *Sir Robert Southwell*, Secretary for Ireland, and were originally taken by the English troops from the Duke of Tyrconnell at the battle of the Boyne or in his subsequent flight. Among them are the following:—

(1) A holograph letter, June 23, 1688, from *Matthew Bridges* to the *Duke of Tyrconnell*, mentioning an interview which he had with *James II.* in which the Sovereign expressed his satisfaction at the general joy which the Duke and the whole Kingdom had conceived upon the happy news of the Prince's birth; (2) four holograph letters (A.D. 1689) from *Henry Jermyn*, Earl of Dover, to the *Duke of Tyrconnell*, about the shortness of money and supplies of copper for making gun-money; (3) original letter, April 5, 1689, from *James II.* to the *Duke of Tyrconnell* (his Viceroy in Ireland), with sign-manual of James and counter-signed by *Melfort*, giving orders for the distribution of the officers who had come over from France in the various regiments of the English Army; (4) extract from *Sir Daniel Papers.* *Arthur* (A.D. 1689-1690) containing copies of Invoices for Copper for Gun-money consigned to the Duke of Tyrconnell, and three long News-letters from him to the *Duke of Tyrconnell*; (5) six holograph letters, dated from Corke, March and May, 1690, from the *Count D'Avaux* to the *Duke of Tyrconnell*, (a) March, informing him that the French Fleet is at sea with 7,500 men on board, but that very little has been done towards getting ready the Irish troops who were to be sent to France as part of the bargain with the French King: (b) March  $\frac{1}{2}$ , congratulating the Duke on the arrival of the French Fleet on the coast; he touches tenderly on the unpreparedness of the Irish troops who were to return in

their place, and regrets that he is going to be parted from the Duke: (c) March  $\frac{1}{2}$   $\frac{1}{8}$ , 1690, announcing the arrival of the French Fleet: and three others on the same subject; (6) the original draft of a letter, April  $\frac{1}{3}$ , 1690, written by the *Duke of Tyrconnell* to *Barillon* on the subject of resistance to William III.'s impending Invasion of Ireland, and of the urgency of French assistance; (7) a most interesting holograph letter, May 29, 1690, from *J. Porter* to the *Duke of Tyrconnell*, on the state of England and the dislike felt in that country for the Usurper, and promising a fleet of twenty frigates: and another dated June 29, 1690, in which he states that he has had great difficulty in procuring arms, but has sent the full number of swords and pistols: "the Fleet will consist of thirty frigates, and is to be commanded by *Monsieur Foran*"; (8) a letter, June 10, 1690, from the *Earl of Limerick* to the *Duke of Tyrconnell*, on matters connected with the sending of supplies to Limerick, etc.; (9) a holograph letter, June 27, 1690, from the *Duc D'Aumont* to the *Duke of Tyrconnell*, stating that there were more than 40,000 men in the French Fleet.

### *Ormonde Papers—Betrayal of the Allies by the English Ministers.*

The nucleus of this sub-collection was the purchase in 1892, at the sale of Dr. Webster's MSS., of a batch of letters collected by him from time to time; and round it have since grown accretions of sufficient number to render the little collection of sixty-one pieces of great importance for the illustration of one of the shabbiest transactions of modern times, in which the second *Duke of Ormonde* was himself an unwilling participator. Want of space prevents the mention of many letters of great value.

(1) Original letter in French, June 4, 1712, from two of the deputies of the States General, *Haerfolte* and *P. F. Vegilin Van Claerbergen*, to the *Duke of Ormonde*, making a vigorous protest against the present inaction of the Duke, and asking him for a definite and precise indication of the nature of his orders from home, and requiring him to give no hindrance in their action to the troops in common employment, according to the principles of war and in accordance with solemn treaties; (2) a holograph letter, June 4, 1712, from the *Duke of Ormonde* to the *Lord Treasurer* (Oxford): ". . . I send this to let your Lordship know that I have done all that I could to keep secret and to disguise the orders that I received from her Majesty by *Mr. Secretary St. John*, but it is above 10 days since I received the Queens pleasure, and now I can't make any more excuses for delaying entering upon action; when I was pressed to it I made my Lord Staffords sudden journey to England my excuse, and desired that I might hear from England before I undertook anything. I have been again press'd this day by two of the deputys in their master's name to know if I would undertake anything in conjunction with them. I still made the same answer that I had not heard from England," etc., etc.: this is in **Ormonde Papers.** relation to the celebrated secret *Restraining Orders*, by which the English Ministers, who were in collusion with France, prevented Ormonde from taking advantage of the opportunity offered to the allied forces of England and Holland of a successful attack upon the French position; (3) a letter, June 29, 1712, from *Robinson, Bishop of Bristol* (Lord Privy Seal) to the *Duke of Ormonde*, describing the well-grounded discontent of the Ministers of the United Provinces at the attitude of the Queen of England, and their curiosity to know what is to be their lot; (4) a holograph letter, Aug. 5, 1712, from *Harley, Earl of Oxford* (Lord Treasurer) to the *Duke of Ormonde*: "No pen or tongue is able to express the great pleasure I took in your Grace's successes,<sup>(1)</sup> it was a very great satisfaction to see so much done for the Public, to see such an example of steady conduct in so great a nobleman & so courageous a heart is what has made you envied by some, dreaded by your Enemys, & applauded by al men of knowledg & understanding": [this laudation was the reward bestowed upon Ormonde for his servile participation in the traitorous conduct of the Ministers of the English Crown towards their allies the Dutch.]

(1) The restraining of the English forces from cooperating with their allies the Dutch.

### *Bulstrode Letters.*

I purchased these papers, about 700 in number, in a bunch, from that amiable and universally respected dealer in autographs, the late Mr. John Waller; they had, I think, passed into his hands at Sotheby's some years before. They have now been deciphered (a very difficult process in the case of the letters of Sir Joseph Williamson), transcribed, annotated, indexed and bound, the letters in four, and the transcripts and index in three volumes, and afford very interesting reading for the student of the history of the ends of the reign of Charles II. and that of his successor, every notable public occurrence during that period passing more or less fully under review. Sir Richard Bulstrode (1610-1711), who had served in the Prince of Wales's regiment and been advanced to the rank of quartermaster-general, after some undeserved trouble was appointed in 1678 agent to the Court of Brussels, was knighted in 1675, and promoted to the position of Resident, receiving in 1685 the title of Envoy. Shortly after the Revolution he left Brussels—we have letters to him there up to 1689—and followed his master, for whom it is evident that he felt the most ardent devotion, to his retreat at St. Germain, where he died after an exile of twenty-two years in 1711, at the ripe age of 101. The evening of this long life was spent in poverty and trouble. In a touching holograph letter in the collection written by him at the age of ninety-three to his son, Whitelocke Bulstrode, he says:—"For my part my present weakness and old age are sorely increasing I am not likely to continue long among them, and since my wife hath taken such care of me (for by her help and the doctors skill I still live) and hath had so much care & trouble in the education of her children I shall make it my last request to you, that you would please after my death to continue the ten pounds sterling yearly to her during her life to be sent in the same manner by Mr. Cantillon in consideration of the great care and trouble she takes with me, & in keeping up her poor numerous family, being sure that it will be a work of great charity to you & that God Almighty will reward you for it." The following is a list of the correspondents of Bulstrode whose letters constitute this sub-collection.

*B. Battier*, letters dated Madrid, 1686-1688.—*John Berkeley*, first Baron Berkeley, one of the Ambassadors Extraordinary at the Congress at Nimeguen; letter dated *Amsterdam*, 1676.—*Edward Carne*, letters dated *Whitehall*, 1683-1684.—*Thomas Chudleigh*, Secretary to the Embassy to Nimeguen, 1677, sent as Envoy Extraordinary to the States General of the United Provinces, 1678; letters dated *Nimeguen*, 1676-1678; *Hague* and *London*, 1682; *Hague*, 1683-1685.—*William Dutton Colt*, letters dated *Hague*, 1684.—*Edward, Earl of Conway*, Secretary of State of the Northern Department, 1680-1; letters dated *Whitehall*, 1680-1.—*John Cooke*, Under Secretary of State; letters dated *Whitehall*, 1674 to 1678, 1681, 1685.—*Sir Henry Coventry*, Secretary of State till 1679; letters dated *Whitehall*, 1673-4 to 1680; *London*, 1680.—*Earl of Craven*, Colonel of the Coldstream Regiment of Foot Guards from 1670 to 1689; letters dated *London*, 1678.—*Laurence Hyde*, Earl of Rochester, First Lord of the Treasury, 1679; letters *s.a.* (1679?).—*Sir Leoline Jenkins*, appointed one of the Ambassadors Extraordinary for the Congress at Nimeguen, 1675, made one of His Majesty's principal Secretaries of State, April, 1680; letters dated *Nimeguen*, 1676; *Whitehall*, 1680.—*Sir John Lytcott*, Ambassador at Rome; letters dated *Rome*, 1688-89.—*Edmund Poley*, Envoy at Hanover; letters dated *Berlin*, 1680, 1681, 1682; *Frankfort*, 1682; *Ratisbonne*, 1683-1685.—*Thomas Porter*, letters dated *London*, 1675, 1680, 1685, 1687; *Ghent*, *s.a.*—*Don Pedro de Ronquillos*, Spanish Ambassador to English Court; letters dated *London*, 1675, 1676, 1680.—*Sir Henry Savile*, Ambassador at Paris; letters dated *Paris*, 1679-1682.—*William Shaw*, letters dated *London*, 1687.—*Sir Bevil Skelton*, Ambassador to Germany, Holland and France; letters dated *Ratisbonne*, *Vienna*, *Prague* and *Lintz*, 1676-1680; *Hamburg*, 1682-1684; *Hague*, 1685, 1686; *Paris*, 1687.—*Sir William Trumbull*, Envoy at Paris; letters dated *Paris*, 1686.—*James Vernon*, in Secretary of State's office, afterwards Secretary of State; letters dated *Whitehall*, 1678, 1679.—*Sir Joseph Williamson*, Plenipotentiary at Cologne, afterwards Secretary of State, 1674; letters dated *Cologne*, 1673; *Whitehall*, 1674, 1675, 1678-9, 1682.—*Sir Peter Wyche*, letters dated *Hambourg*, 1688.

#### **Bulstrode Letters.**

## Chudleigh Papers.

A large collection of original letters and documents (A.D. 1734-1790) connected with the notorious *Miss Chudleigh*, "Duchess of Kingston," her action for jactitation of marriage against *Augustus John, Lord Hervey*, the action against her for "fraudulently obtaining the pretended will of the Duke of Kingston," etc., etc., as well as seven holograph letters from her to Miss Isabella Chudleigh.

## D'Eon Papers and Portraits.<sup>(1)</sup>

The greater part of the contents of this very important subdivision came to me at first hand from the present representative of a family, to the head of which they passed at D'Eon's death and in whose possession they had since remained undisturbed. Bulky as the papers are, containing perhaps 3,500 pages, of the Chevalier, they are but mass of such documents as it thus form of course the cream *remanet* was sold the year before

*Charles Geneviève — Louis D'Eon de Beaumont* was known who passed a portion of his life French army, a portion as a woman at but whom loss of a pension from in her later days to live a life of means. It is, moreover, matter of the Chevalière it was dis- His life has been written by *De* (1866), by *Captain Telfer, R.N.* (1895). The appreciations of two last-named writers differ plexity of the nature of any career. A new memoir which ing "revelations" made by the poses in the interminable auto- this collection) would, on the one hand, throw light on many matters hitherto involved in obscurity, but would, on the other, offer for solution a psycho-physiological problem of almost insuperable intricacy.

The following documents may be mentioned as characteristic of the kind of matter to be dealt with by the future biographer. The portraits were all collected and preserved by D'Eon.

### (LA CHEVALIÈRE D'EON.)

Voluminous papers in D'Eon's handwriting, written at a late period of her life, asserting that though a *girl*, and dressed as such till 1734, she was after that date brought up as a boy, greatly to



very largely in the holograph a selection by myself from the seemed desirable to possess, and of the accumulations. The last by auction in Paris.

*Auguste — André — Thimothée* to the world as an adventurer as an officer of some merit in the political emissary of high distinction well known in society, the King of France compelled retirement upon very straitened of notoriety that on the death covered that "she" was a man. *La Fortelle* (1779), by *Gaillardet* (1885) and by *Mr. E. A. Vizetelly* the character of D'Eon by the *toto caelo*, and evince the com- investigation into his anomalous should take note of the astounding "heroine" (for as such she always biographical jottings contained in

### (LE CHEVALIER D'EON.)

The original passport granted to D'Eon by *Louis XV.* when going to St. Petersburg from Paris, May 21, 1756.

The original passport given by the *Chevalier*

<sup>(1)</sup> A selection from these papers is printed in the volume of the Report of the Hist. MSS. Comm. already referred to, pages 352 to 368.

her own regret, and that her real sex was only discovered after a fall from her horse in 1776. She describes herself as being well formed and having large flashing blue eyes, rather high forehead, aquiline nose, and auburn hair.

A stipple engraving (A.D. 1753) of the *Chevalière D'Eon* as a woman, head and bust, in oval lace cap, earrings, low-necked dress, displaying full bust, cross of St. Louis on left breast, cloak thrown over shoulders. The picture from which the print is taken, painted by *Angelica Kauffmann*, is described as having been painted in the *Chevalière's* twenty-fifth year, and as being in the Collection of Geo. Keate, Esq. (her great friend).

A line engraving (A.D. 1763) by *Bradel* of the *Chevalière* in her thirty-fifth year, a very good-looking and well-developed woman, low dress, pearl earrings, lace cap, cross suspended from ribbon round neck, order of St. Louis on bodice.

Another print, April 17, 1763, similar to the above but beautifully coloured.

A mezzotint of *Chevalière D'Eon* (A.D. 1771) as a female freemason, with masonic apron, sword in right hand and walking-stick in left; on a table is a scroll inscribed "A Policy 25 per cent. on the Chev. D'Eon man or woman."

Four satirical prints (A.D. 1771): (1) the rape of Miss D'Eon from France to England; (2) a deputation from Jonathan's and the Free Masons; (3) the nuptials of Miss Epicene D'Eon; (4) Miss D'Eon, Queen of the Amazons.

A remarkable series of original letters (A.D. 1775-1776) from *Caron de Beaumarchais* to the *Chevalière D'Eon* on the subject of the "*Transaction*" and of her relations to the Court of France, containing divers allusions to the doubt about her sex.

An extraordinary letter, Sept. 5, 1775, from *Caron de Beaumarchais* to the *Chevalière D'Eon*: "Vous buviez hier, j' écris aujourd'hui Demain matin je déjeune chez le Lord Maire que je veux enfin connaître personnellement. Je donne la Soirée à Venus, quand voulez vous que j'embrasse Minerva?" (*Beaumarchais* seems to have at this date no doubt as to D'Eon's sex, and it was currently reported in Paris that he intended to marry her.)

A letter of eight pages, Jan. 18, 1776, from *Beaumarchais* to *Madlle. D'Eon*, in reply to one from her of thirty-eight pages dated Jan. 7, 1776.

*Douglas* to D'Eon for his journey from St. Petersburg to Paris on private business from the Empress of Russia to the Courts of Vienna and Versailles, April 27, 1757.

The original passport granted to D'Eon by *Louis XV.* when he was going to St. Petersburg (A.D. 1757).

The original order (A.D. 1761) written on the field of battle of Höxter by the *Count de Broglie*, addressed to the *Count de Guerchy*, and sent by the hand of D'Eon, to remove 400,000 cartridges under the fire of the enemy. This order was not obeyed by de Guerchy, but was carried out by D'Eon, a circumstance which engendered the bitter animosity of de Guerchy and had a most important influence on D'Eon's career.

Certificate signed by *de Broglie* Dec. 24, 1761, of the good conduct and bravery of D'Eon, notably at Höxter.

A holograph letter, Nov. 22, 1762, from *de Broglie* to D'Eon, sending him the certificate of his military services and complimenting him on the resumption of his diplomatic career.

D'Eon's original commission (A.D. 1763) of Lieutenant of Dragoons, signed by *Louis XV.*

Passport, signed by *Louis XV.*, granted to D'Eon when going to London in A.D. 1763 as Secretary to the *Duc de Nivernois*, French Ambassador at the English Court, whose *locum tenens* he shortly became.

D'Eon's own counterpart on vellum, April 17, 1763, of a document appointing him *Chargé d'affaires* at the Court of George III.; the other part was of course handed to the King, and was dated also April 17, 1763.

Copy of D'Eon's nomination as Minister Plenipotentiary at the Court of St. James *pro tem.*, July 13, 1763.

A holograph letter, July 10, 1763, from the *Duke of Bedford* to the *Chevalier D'Eon*, congratulating him on his appointment as Minister Plenipotentiary to the English Court.

A water-colour drawing, representing D'Eon as a good-looking man in military costume, probably executed in 1763 as it shows the star of St. Louis given him in that year.

A coloured mezzotint (A.D. 1764) of D'Eon in military costume with star of St. Louis, engraved by *Victor Vispre* (A.D. 1764).

A portrait in mezzotint (proof) (A.D. 1771) of D'Eon as a young man, head and bust in oval, hair dressed in macaroni fashion. *H. D. Hamilton* delt., *Val Green* fecit.





TRANSLATION OF THE DOCUMENT.

This original draft minute of the "*Transaction*" between "*Pierre Auguste Caron de Beaumarchais*" and "*Demoiselle D'Eon de Beaumont hitherto known as Chevalier D'Eon Captain of Dragoons*" sets forth on the first page as follows: (1) That Beaumarchais demands in the name of the King of France the restitution by D'Eon of a large number of public and secret papers which relate to political negotiations, some particulars of which are given—(2) That certain other papers of a secret correspondence between the chevalier (sic) D'Eon, the King and certain other persons delegated by the King as correspondents with D'Eon should be handed to Beaumarchais and by him forwarded to the King etc.—(3) That the sd. Chev. D'Eon should desist from all personal or legal pursuit or attack on the memory of the late C<sup>t</sup> de Guerchy, and from all annoyance of his family.—(4) "And that an insurmountable barrier may be raised between the contending parties, and that the spirit of contention may be for ever quelled I (Beaumarchais) require in the name of—[*here begins, on page 2, the text of the part of the Transaction which is reproduced*]—His Majesty that the disguise which has hitherto veiled the person of a damsel under the appearance of the Chevalier D'Eon [In D'Eon's handwriting are the words *by the King's special command*] should cease entirely:—and without wishing to blame D'Eon for a disguise of condition and sex, the fault of which lies entirely at the door of [In D'Eon's hand *her father and uncle*] and in fact rendering justice to the manly honourable and reserved [In D'Eon's hand *discreet, honourable, prudent, and reserved and at the same time manly*] bearing which she has always maintained in her adopted garb, I (Beaumarchais) absolutely exact that the ambiguity of her sex which has up to this time been an inexhaustible subject of almost indecent conversation and wagers and of objectionable pleasantries which might be renewed, especially in France, which the haughtiness of her disposition would not brook and which would lead to fresh quarrels that might perhaps only serve as a pretext for covering and renewing the old ones, I require absolutely, I say, [in D'Eon's hand *in the King's name*] that the phantom of the Chevalier D'Eon should [in D'Eon's hand *wholly*] disappear. And that a [in D'Eon's hand *public*] declaration, clear, precise and unequivocal of the real sex of ——— D'Eon de Beaumont before her arrival in France (which declaration shall be attached to the present agreement) coupled with the resumption of her maidenly clothing, shall for ever settle all notions about her, a course which she can the less object to at the present time [in D'Eon's hand *because her sex can be proved by testimony and judicial documents!*] and that she will only appear the more interesting in the eyes of the two sexes which her life has equally honoured [in D'Eon's hand *by her discretion, courage and talents and by the services she has for 20 years rendered to the King and the state*]. On which conditions I will send her the Safe Conduct on parchment signed by the King and by his Minister for Foreign Affairs, permitting her to return to France and to remain there under the special [in D'Eon's hand *and immediate*] safeguard of His Majesty, which will Ensure to her not only safety and protection [in D'Eon's hand *under His royal promise*] but which graciously changes the [in D'Eon's hand *annual*] pension of 12,000 livres granted by the late King in 1766. and which has been paid to her [in D'Eon's hand *punctually*] up till the present day, into a contract for an annuity of a like sum with an acknowledgment that the principal of the said contract has been furnished and advanced by the said (*le d'!*) D'Eon for the business of the late King," etc., etc., etc.

Copy of a letter, Jan. 9, 1776, from *Beaumarchais* to *Madlle. D'Eon*.

Original letter, four pages, Aug. 18, 1776, from *Beaumarchais* beginning "*Je voudrais Ma chère D'Eon,*" and addressed to *Monsieur le Chev. D'Eon!*

D'Eon's counterpart on vellum of the original "*Transaction,*" Aug. 25, 1775, between *Caron de Beaumarchais* and the *Chevalier* or *Chevalière D'Eon*, in which, describing herself as a spinster, she declares that her sex has been unequivocally declared to be feminine, and agrees henceforth till her death always to wear female attire; also the original draft in the holograph of *Beaumarchais*, with extraordinary emendations in *D'Eon's* handwriting. This document is complemented by a copy certified by *Beaumarchais* of the commission given him by *Louis XVI.* to treat with *D'Eon* for the return of certain secret documents between *Caron de Beaumarchais*, "*chargé spécialement des ordres particuliers du Roi de France*" on the one part and "*Demoiselle Charles—Geneviève etc. D'Eon de Beaumont fille majeure connue jusqu'à ce jour sous le nom du Chevalier D'Eon Ecuyer etc., etc., Ministre plenipotentiaire de France,*" etc., with thirteen several titles or dignities, of the other part. (See facsimile of a page of the draft.)

The original safe-conduct on vellum, Aug. 25, 1775, signed by *Louis XVI.* in accordance with provisions of the celebrated "*Transaction,*" giving due praise to *D'Eon* for his important services, confirming his pension of 12,000 livres per annum, and enjoining an absolute silence on all controverted subjects, granting him Safe Guard and full security and allowing him to return to France. The masculine pronoun has a strange sound when taken in connection with the whole tenour of the "*Transaction*" of the same date.

Line engraving (A.D. 1778) of the *Chevalière D'Eon* as *Minerva*, in oval, helmet with plumes, slight drapery, star of St. Louis.

A mezzotint portrait (A.D. 1778) of *D'Eon* as *Minerva*, with lance and shield, scantily clothed, showing ample bust, plumed helmet, sandals on her bare feet; she stands at the door of a tent with muskets and other arms displayed at the entrance, tents and horsemen in distance. Also the original drawing in water colours for this print.

Several letters (A.D. 1785-1789) from *George Keate* to *La Chevalière D'Eon*.

Several letters from *John Wilkes* and his daughter to *La Chevalière D'Eon*, principally inviting her to dinner to meet various celebrities.

A line engraving (A.D. 1786) by *Ducreux* of *D'Eon* as a woman, head and bust in oval, powdered hair, cap with lace, highly-developed bust, low-necked dress, cross suspended from ribbon round neck, order of St. Louis on left breast.

A presentation copy (A.D. 1788) from *John Wilkes* to *D'Eon* of his "immaculate" edition of *Catullus*, with inscription in *Wilkes' holograph*, "*A Mademoiselle Mademoiselle la Chevalière D'Eon, etc., de la part de son ancien ami et serviteur Wilkes.*"

Line engraving (A.D. 1791) of *D'Eon* as *Minerva*, head in oval with casque and plume dependant, wreathed with oak and laurel; from the wreath depends the cross of St. Louis.

A MS., July 14, 1775, containing claims by *D'Eon* against the Court of France for 152,427-16 livres for expenses.

Original letter, Dec. 30, 1775, from *Caron de Beaumarchais* beginning "*Mon pauvre Chevalier ou tout ce qu'il vous plaira d'être*" (addressed to *Monsieur Monsieur le Chev. D'Eon*).

Original drawing in chalk (A.D. 1775) of *D'Eon* in male costume, court dress, with powdered hair and bag wig, wearing the order of St. Louis.

A thick volume in *D'Eon's* handwriting, labelled "*Journal du Chevalier D'Eon en Angleterre pour sa dépense courante depuis 1766, jusqu'au 13 août 1777, plus Journal de dépense courante depuis le 13 août, 1777, jusqu'au mois de mars, 1793.*" This volume is of special importance as elucidating some of the difficult and contradictory matters in other records of the life of *D'Eon*.

A coloured engraving (A.D. 1778) of *D'Eon* on horseback in military dress.

A line engraving (A.D. 1778) of *D'Eon* in male costume in oval facing to left, helmet, star on left breast, various emblems of male and female pursuits at foot.

A line engraving (A.D. 1779) of *D'Eon* in military costume, head and bust, with leopard-skin, helmet and plumes, star of St. Louis, by *T. B. Bradel*.

A very thick volume in *D'Eon's* holograph, entitled "*Journal du Chevalier D'Eon,*" etc., etc., containing the accounts of his domestic expenditure, 1766-1777 and 1777-1793, having inside the front

A volume in D'Eon's holograph, entitled "*Livre de dépense courante de la Chevalière D'Eon à Londres commencé le 1<sup>er</sup> mai, 1791, et fini le 14 août, 1792.*"

A holograph letter, March 2, 1794, from Warren Hastings to D'Eon in answer to a request from her for an introduction for a friend. Also one dated Aug. 21, 1795, excusing himself from attending one of her entertainments, but enclosing a £5 note.

A thick volume of accounts in D'Eon's holograph, entitled "*Livre journal de la dépense de Mademoiselle D'Eon de Beaumont en Angleterre & surtout à Londres,*" etc., etc., from Jan. 1, 1807, disclosing touchingly-limited private expenditure, accompanied by many little evidences of benevolences to those in distress down to the time of (her) obscure, poverty-stricken, and pathetic death, which took place on May 21, 1810. The following are almost the final entries in the journal: "Du Sunday, March 4, 1810, du Monday, 5, et jour suivant je suis tombé la nuit comme morte sur le planché ou j'ai été trouvée le matin par Madame Cole . . . *Mon dieu me suffit, car en lui nous avons le père, le fils, & la vie éternelle, que pouvons nous avoir de plus.?*"

cover his large *ex libris*, and inside the back cover the smaller one of "Mademoiselle la Chevalière D'Eon à TONNERRE en Bourgogne." On Jan. 18, 1769, occurs the entry "*pour ma réception au 3<sup>e</sup> Grade de maçon dans la loge de l'immortalité, £4 7 0*"; in June, 1772, "*pour dépense dans la mois en Carosses à Renelagh, à Wauxhall, à Mariboune & visites, cy £3 3 0*"; on Jan. 5, 1773, "*Bassin à Barbe, 1s. 3d.!*"; on April 5th, 1775, "*Remboursé à Mad<sup>e</sup> Lautem mon hôtesse laquelle a payé à la dame Walton pour Corps, Corsets & racommodage pour moi, £2 12 0*"; in October, "*une paire de Bracelets d'argent montés en pierres blanches, cy £1 5 0*"; Nov. 4, 1776, a purchase of female dress sent from Paris of *taffetas noir, taffetas de Florence rangé pour Robes, jupons, mantelets, etc.*, amounting to 1,009 livres, deux sols, neuf deniers; Oct. 19, "M. Bertier m'a signifie un second ordre du Roi *pour quitter incessamment mes habits d'homme sous peine d'être arrêté*"; Jan. 22, 1786, a note of D'Eon's invitation to dinner at Carlton House, where "Le Prince de Galles a eu la bonté de me placer entre lui et le Duc de Queensberry; il a été poli, honnête, joyeux et aimable à son ordinaire envers tout le monde, m'a temoigné mille bontés."

### Miscellaneous Historical Documents.

In the Miscellaneous Documents are materials for the elucidation and illustration not only of the political, naval and military history of our country, but also of its social and domestic affairs in the sixteenth, seventeenth and eighteenth centuries, and among the MSS. of which no special mention is made below are to be found glimpses of its seamy side, of its highway robberies, burglaries, and other crimes—many pitiful details of the miseries of prison life and of the abuses perpetrated by the gaolers—descriptions of brawls in town and country, of the operations of the press-gang and the deportation of prisoners and covenanted servants to the plantations, and of the primitive systems of watching and lighting in the metropolis. There is much to be gleaned in relation to agricultural matters, to the price of labour, the condition of the poor, the cost of conveying goods, and to household expenditure in high places as well as in less exalted stations, whilst papers connected with sport and public entertainments agreeably bring up the rear. The following *excerpta* are arranged in chronological order:—

(1) A contemporary copy of *Magna Charta*, written on a strip of vellum 25½ ins. long by 5 ins. wide in the square official hand found in similar documents (A.D. 1220-1230); (2) a long holograph letter in Italian, April 4, 1581, from *William Creighton* the Jesuit to the Papal Nuncio at the Court of France.

#### Miscellaneous Historical Documents.

(Creighton had been sent by the Pope to Scotland to carry thither a message from an English nobleman who had represented to the young King James VI. that his prospects in England depended on his reconciliation to Rome.) "The King is not yet a Catholic," but Creighton thinks that "if timely aid were afforded the Holy See would find him very grateful and obedient"; (3) Privy Seal of *Elizabeth*, Jan. 2, 1580, addressed to *John*



TRANSCRIPT OF FIRST SIXTEEN LINES OF THE DOCUMENT.

Johannes dei gratia, Rex Angliæ et Dominus hiberniæ (*archiepiscopus*) Episcopis, Abbatibus, Comitibus, Baronibus, Justiciariis, Forestariis | Vicecomitibus Prepositis Ministris, et omnibus ballivis, (*et fidelibus*) suis Salutem. Sciatis nos intuitu dei pro salute || animæ nostræ et antecessorum nostrorum et hæredum nostrorum (*ad*) honorem dei et exaltationem sanctæ ecclesiæ et emendationem Regni nostri, per consilium patrum nostrorum scilicet Cantuariensis Archiepiscopi, totius Angliæ primatus et Sanctæ romanæ || ecclesiæ Cardinalis; Henrici Dublinensis Archiepiscopi, Willielmi Londoniensis, episcopi, Petri Wintoniensis, Joscelini bathoniensis et Glastoniensis, Hugonis lincolniensis, || Walteri Wigorniensis, Willielmi Coventrens, Benedicti Rouensis Episcoporum; Magistri pandulfi Domini papæ subdiaconi et familiaris Et fratris Eymerici fratris militiæ templi in Anglia, et nobilium virorum Willielmi marescalli comitis de pembrochia || Willielmi Comitis de Sarisburia, Willielmi Comitis de Arundellia alani de (Galweia) constabularii Scotiæ, Warini filii Geroldi, petri filii hereberti, de burgo Hugonis senescalli pictaviæ, Hugonis de Nevillæ, Matthei filii hereberti, Comitis Basset, Alani basset, philippi de aubeni, Roberti de Roppelay, Johannis Marescalli, Johannis filii Hugonis et aliorum fidelium nostrorum; In primis || concessisse deo et hac presenti carta mea confirmasse pro nobis et hæredibus nostris in perpetuum quod anglicana ecclesia || libera sit et habeat jura sua integra et libertates illas, et ita volumus observari quod appareat || ex eo quod libertatem electionum que maxima et magis necessaria reputatur ecclesiæ Anglicanæ, mera et spontanea voluata ante discordiam inter nos et barones nostros motam. Concessimus et carta nostra confirmavimus et eam || obtinuimus a domino papa innocencio III confirmari quam et nos observabimus et hæredibus nostris in perpetuum bona fide volumus observari. Concessimus etiam omnibus liberis hominibus regni nostri pro nobis et hæredibus nostris in perpetuum omnes libertates subscriptas; Habendas et tenendas eis et hæredibus suis de nobis et hæredibus nostris—

*Translation:*

John, by the Grace of God, King of England, Lord of Ireland, to his Archbishops, Bishops, Abbots, Earls, Barons, Justiciaries, Foresters, Sheriffs, Provosts, Officers, and to all Bailiffs, and his faithful (subjects).—Greeting. Know ye, that we, in the presence of God, and for the salvation of our own soul, and the souls of our ancestors and of our heirs, to the honour of God, and the exaltation of the Holy Church and amendment of our Kingdom, by the counsel of our venerable fathers, to wit: The Archbishop of Canterbury, Primate of All England, and Cardinal of the Holy Roman Church, Henry Archbishop of Dublin, William of London, Peter of Winchester, Joceline of Bath and Glastonbury, Hugh of Lincoln, Walter of Worcester, William of Coventry, and Benedict of Rochester, Bishops; Master Pandulph our Lord the Pope's Subdeacon and familiar, Brother Almeric, Master of the Knights-Templars in England, and of these noble persons William Mareschal Earl of Pembroke, William Earl of Salisbury, William Earl of Arundel, Alan de Galway, Constable of Scotland, Warin Fitz-Gerald, Peter Fitz-Herbert, Hubert de Burgh Seneschal of Poictou, Hugh de Nevil, Matthew Fitz-Herbert, Earl Basset, Alan Basset, Philip de Albinac, Robert de Roppel, John Mareschal, John Fitz-Hugh, and other our liegemen; have in the First place granted to God, and by this our present Charter, have confirmed, for us, and our heirs for ever:—(I) That the English Church shall be free, and shall have her whole rights and her liberties unimpaired; and we will this to be observed in such a manner, that it may appear from thence, that the freedom of elections, which is reputed most requisite to the English Church, which we granted, and by our Charter confirmed, and obtained the Confirmation of the same from our Lord Pope Innocent the Third, before the rupture between us and our Barons, was of our own free will: which Charter we shall observe, and we will it to be observed with good faith, by our heirs for ever.—(II) We have also granted to all the Freemen of our Kingdom, for us and our heirs for ever, all the underwritten Liberties, to be enjoyed and held by them and their heirs, from us and from our heirs—

This MS. is written by an English scribe in the square official hand found in official documents, A.D. 1220-30, on a slip of vellum 5 inches in width and 25½ inches in length. The text occupies 23¼ inches of the *recto* and 12 inches of the *verso*. Some small lacunæ occur at the beginning, resulting from slight damage sustained apparently at an early period. A careful Collation with the transcript of an original Copy of the Charter at Lincoln Cathedral, discloses a very considerable number of textual variations, interesting, but of small moment except in the matter of the date which is in our copy given as the 16th of June instead of the 15th as in all others. The date of transcription is roughly fixed by peculiarities in the writing.



TRANSCRIPT OF THE DOCUMENT.

The Councell and Companye of Virginia, hauing for y<sup>e</sup> aduancem<sup>t</sup> of Religion, hone<sup>r</sup> and happynes of this Kingdome, employed the Lord Delaware, Sr Thomas Gates, and Sr George Sommers, w<sup>th</sup> many sufficyent Gentlemen & Artizens in that Plantacon, At a Court houlden the 5<sup>th</sup> of Decembr 1610, haue thus resolved —

That wheras dyuers Lords, Knights, Gentlemen, And worthie citzens of London, haue at this tyme subscribed vnto an aduerture of 10000<sup>l</sup> to be yssued in thre yeares, at the rate of 5000 marks a yeare, ffinding the p.porcon farre too short, to sett forth the 600 men, appointed to be sent vnto his LPP by Sr Tho. Gates and Sr Tho. Dale the next ffebruarye, Haue entreated yo<sup>u</sup> x x x x x x x x x x x x x x x x to sollicyte the well affected gentlemen of that part, to subscribe vnder ther hands what they wyll aduerture towards so religious, hon<sup>ble</sup> and hopefull an accon To collect and send vpp ther first aduerture vnto Sr Tho Smith their Threr, in the beginning of Candlemas tearme next, and he to retourne vnto them ther bylles of aduerture, for the same, and to retourne vnto vs the names of such as refuse, that we may be thankfull to the one, and forbear to ymportune the rest any furth<sup>r</sup> Assuring o<sup>r</sup> selues, that if these 3 aduertures may be supplied; the plantacon wilbe p<sup>f</sup>ected w<sup>th</sup>out any more charge, And do hope in the end to haue such a retourne, as wyll answer all o<sup>r</sup> expectacons .

The least aduerture is 12<sup>l</sup> 10<sup>s</sup> yearlye for 3 yeares .

And if ther be in yo<sup>r</sup> countrye any honest labouring men, or artizens that are wylling to go in p<sup>son</sup>, we farth<sup>r</sup> entreate yo<sup>u</sup> to lett them knowe, that if they repaire to Sr Tho Smithers house in London, any tyme before the shippes going away w<sup>ch</sup> is appointed to be the 20<sup>th</sup> of ffebruarye next they shalbe entertayned

*The name.*

*The Sum.*

*Jo. Wentworth.*

The original document is 22½ inches long, a space of 11 inches below the signature of *Jo. Wentworth* having been left for the signatures and contributions of adventurers. Many of these forms were doubtless prepared for circulation in various parts of the country, and the person to whom this particular one was entrusted failed perhaps to get a single subscriber.

This bit of vellum contributes its mite to the well-known and romantic history of the colonization of *Virginia*, some of the leading dates in which may be roughly recorded for the refreshment of the memory. The original, unfruitful attempts of *Raleigh* took place in 1585, 6 and 7. A charter having been granted on April 10, 1606, it was in 1606 that the next experiment was made. On Dec. 19 of that year 105 persons sailed in three small vessels, commanded by a *Captain Newport*, and having on board the celebrated *John Smith*, whose extraordinary adventures have made his name famous and are so incredible that they would appear, as indeed they have been considered by some writers, to have been the creations of a reckless romancer rather than actual experiences. After many evidences of distrust of Smith by his companions he was at length allowed to take his seat in the council of the new Colony. In June of the next year Newport returned to England with the vessels. The little Colony fell on evil days; decimated by famine and disease the settlers were only prevented by Smith from abandoning the enterprise and returning to England. It was at this period that the adventure of Smith took place with which his name is most popularly associated, viz.: the saving of his life from the natives by the intercession of *Pocahontas*, the daughter of the Indian chief. In 1608 Newport arrived with stores and about 120 men, but still further supplies were needed to preserve the little colony from death by starvation. Newport again sailed for England and Smith was made President of the Council. He entreated the Treasurer of the Company in London to send him out skilled workmen and labourers instead of the gentlemen adventurers who had recently arrived, as the latter had only under compulsion worked for their living.

In 1609 a new charter was granted by which it was arranged that the Council in London was to look after the commercial as well as the political interests of the Company, under the presidency of *Lord de la Warr* as General *Sir Thomas Gates* as his Lieutenant, *Sir George Somers* as Admiral, and *Sir Thomas Dale* as Marshal. Nine ships sailed from London with 500 more emigrants, but a series of disasters befel the fleet and fresh calamities ensued; and Smith, failing to obtain obedience to his orders, returned to England. In his absence still greater disturbances and disasters occurred, and the Colony was reduced to a miserable handful of men. Some slight assistance afforded at this juncture by Gates was immediately exhausted, and it was decided that the adventurers should leave the country and try to reach Newfoundland, whither they set sail on June 7, 1610. Before the wretched remnant had got out into the Chesapeake they were nailed by a boat from a squadron commanded by Lord de la Warr, which arrived exactly in time to intercept the fugitives; and as his vessels brought abundant supplies a better order of things at once prevailed. Before the close of the year De la Warr despatched Gates to England for further supplies. He found the Treasurer and Council inclined to abandon the enterprise, but his steady faith in the venture stemmed the tide of despair and stimulated the raising of fresh recruits by appeals for men and money, of which the present document is one. *Sir T. Dale* sailed on March 11 instead of February 20, the date contemplated in the resolution, with a year's supply and about 3 months later Gates followed with 6 ships and 300 men.

This was the turning point in the history of the Colony



Ireland, demanding the sum of fifty pounds; (4) a letter, June 5, 1592, signed and subscribed from *Robert Devereux, Earl of Essex* (Queen Elizabeth's favourite) to *Bassingborne Gaudy*, recommending for preferment Mr. Greenwood, the Earl's chaplain; (5) Privy Seal of *Elizabeth*, Nov. 27, 1592, addressed to *Sir William Cockayne*, Lord Mayor of London; (6) a letter, Sept. 4, 1598, from *Thomas, Earl of Ormonde*, to *Thomas Liston*; (7) a contemporary copy of the celebrated letter (A.D. 1605) to *Lord Monteaigle* about the Powder Plot; (8) a holograph letter of great interest, Feb. 10, 1607, from *Lord Cranborne* to his father *Lord Salisbury* (Lord Treasurer of James I.); (9) original notification<sup>(1)</sup> on vellum, with seal and space left for names of subscribers, of the resolution of the *Councell and companye of Virginia* at their court held Dec. 5, 1610, soliciting subscriptions to an adventure of £10,000, to be issued in three years at the rate of 5,000 marks a year, to be sent to *Sir Thomas Smith*, Treasurer,<sup>(2)</sup> the sum will "perfect the plantation" without any further charge: the last adventure was £12 10s. od. yearly for three years: the offers of honest labouring men or artizans willing to go in person were to be entertained; (10) an original and curious Inventory, May 7, 1613, of the gifts presented to *Elizabeth*, daughter of *James I.*, by the States-General on the occasion of her marriage to *Frederick V.*, Elector Palatine; (11) Six documents (A.D. 1615-1619) of the accounts of the school expenses of *Con O'Neale*, son of the *Earl of Tyrone*, accompanied by a letter from *R. Willis* "to the hon<sup>ble</sup> my very good friend *John Bingley, Esq.*," dated Dec. 5, 1615, referring to an error in one of the accounts: these are extremely curious by reason of the smallness of the charges for tuition in comparison with the other expenses; (12) an interesting letter on racing matters, and also an early mention of racing cups, Feb. 7, 1619, from *Henry, Lord Clifford*, to *Sir Thomas Fairfax*; (13) an original holograph letter, July 15, 1620 (only one other known) from *Inigo Jones*, in relation to the delay, by reason of the difficulties in transfer of stone from the quarries, in completing the building of *White-Hall* as speedily as *James I.* desired; (14) an original document, 13 pages, headed "A relaçon of carryages of the marryages that should have beene made between the *Prince of England* and the *Infanta Maior*, and also afterwards with the *younger Infanta* (A.D. 162-); (15) the original receipts, March 23, 1623, of the tradesmen who furnished necessaries, to the amount of

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£9,014, for the journey of the *Prince of Wales* (Charles I.) into Spain on his matrimonial expedition; (16) a holograph letter, Aug. 1, 1626, from *Edward* (afterwards *Viscount*) *Chichester*, to *George Villiers, Duke of Buckingham*, attempting to bribe him by the gift of a leash of Hawkes to confer some favours on him and his son; (17) original document (A.D. 1626), the examination of *Henry Annett* and others taken before Chief Justice *Sir Ranulpe Crewe* touching a scandalous letter directed to the *Duke of Buckingham* "found in a Temple Pott" by *Annett*; (18) a transcript of the original account (A.D. 1629-1696) of the *ordeal by touch* tried in Lent, 1629, by *Sir Nicholas Hide*, Lord Chief Justice; (19) original contract (A.D. 1635) for purchase of land for making the King's "intended *New Park near Richmond*"; (20) a holograph letter with two seals, Dec. 29, 1638, from *Dorothy Sidney*, Countess of *Sunderland* (*Sacharissa*), sister of *Algernon Sidney*, to her father, the *Earl of Leicester*; (21) the original school bills on six pages (A.D. 1641) of *Charles II.* and *James II.* when Prince of Wales and Duke of York, at that time pupils of *Brian Duppa*, afterwards Bishop of *Salisbury*; (22) original certified copy, Nov. 15, 1642, of the proclamation of the *Confederate Catholics of Ireland* in respect of the enhancement of the values of coin, and the coinage of silver and copper; (23) an original letter, June 20, 1645, from the Committee of both Kingdoms, signed by *Edward Montague* (Earl of *Manchester*) and *John Campbell* (Earl of *Loudoun*) addressed to the committee of the citty of *Norwich*; (24) original order, March 18, 1645, by the Committee of Lords and Commons for the payment to *Benjamin Valentine, Esq.*, a member of the Commons House of Parliament, of the sum of eighteen pounds "for his weekly allowance of three pounds for his subsistence for six weeks commencing the fourth day of Feb<sup>r</sup> last and ending the seventeenth day of this instant March inclusive"; (25) the reply, March 31, 1646, of *John Cleveland*, the Cavalier poet, then Judge Advocate under *Sir Richard Willis*, Governor of *Newark*, to the summons of the besiegers to deliver *Newark* to the Parliament: he concludes with these words, "I annexed my life as a labell to my trust"; (26) original invoice, Dec. 5, 1648, of *Hosiery* supplied to *Charles I.* by *Frederick de Bousy*, received

(1) See facsimile on previous leaf. (2) This minute was issued by the second Company, founded in 1609 and called the *London Company*, the first colonization having been organized by *Sir Thos. Gates* in 1606, who in 1607 sent the earliest settlers (one hundred in number) from English shores.

by him; (27) original declaration on parchment (*circa* 1651) of Fidelity to the Commonwealth, largely signed by illiterate women: also a declaration of Allegiance to the Commonwealth, April 30, 1652, being the subscription of *James Rodde* (attested by Nicholas and Peter Taylor) to the engagement appointed by an act of this present parliament for conformity to this present Government; (28) an important letter, May 8, 1654, signed and twice subscribed, from *Admiral Blake* to the Commissioners for the Admiralty and Navy, asking for direction for disposal of the Fleet, peace with the Dutch having been concluded on April  $\frac{1}{2}$ <sup>5</sup>, 1654, about three weeks before the date of this letter; (29) original agreements, March and September, 1654, signed by *George Monck* on behalf of *Cromwell* and the pacified Lords in Scotland; (30) the original letter of proposal (*circa* A.D. 1656) in the holograph of *George Villiers, second Duke of Buckingham*, for the hand of *Mary Fairfax*, whom he afterwards married, addressed to her mother, *Lady Fairfax*; (31) a holograph letter (*circa* 1662) from *Joseph Glanvill*, F.R.S. (Chaplain in Ordinary to King Charles II.), to *Henry More* the Platonist, sending him the MS. (or copy) of his *Lux Orientalis*, concluding, "Excellent Sir, The most passionate admirer of yo<sup>r</sup> worth & vertues, Jos. Glanvill": another holograph from him to *Henry More* (*circa* 1662-1663) on the subject of the *Drummer of Tedworth*, of whom he had written at large in his *Sadducismus Triumphatus*; (32) original receipt, July 27, 1663, Charles II. pays to Thomas Bishop £30 on account of a bill of £195 for butcher's meat supplied to his late father, Charles I.; (33) original accounts of the disbursements of *Laurence Hyde* (*Earl of Rochester*) as Master of the Robes in the years 1667-1672; (34) a number of documents (A.D. 1668-1711) relating to the impressment of Seamen; (35) an original letter, Sept. 29, 1675 (of nine pages, folio), signed, from *Coleman*, the conspirator, to *Père la Chaise*, Confessor of Louis XIV., giving a very full account of the intrigues carried on between the *Duke of York* through *Coleman*, and *Louis XIV.* through *Ruvigny*; (36) six documents, including a diary, May 17, 1678, to Jan. 7, 1678<sup>8</sup>/<sub>9</sub>, in the holograph of *Sir Robert Southwell*, in relation to his investigations concerning *Titus Oates* and the Popish Plot; (37) a cypher letter, Sept. 3, 1680, from *Barillon* (Minister of Louis XIV. at the Courts of Charles II. and James II.) to *Mons. de Feuquières*, on the secret politics of the English Court: this letter was found by an English officer, after the battle of Waterloo, in a drawer in the Library of the Chateau of the then Marquis de Feuquières; (38) three documents, Feb. 18, 1682, Dec. 22, 1683, July 25, 1685, connected with "*Touching for the Evil*"; (39) memorandum (A.D. 1683) in the writing of the late *Duke of Sussex*, enclosing a lock of *Algernon Sydney's* hair given to the Duke at Penshurst by Miss Sydney; (40) original letters (A.D. 1684) from *Bernard Skelton* to *Sir Richard Bulstrode*, expressing his disapproval of the *liaison* between the Duke of Monmouth and Lady Henrietta Wentworth; (41) a holograph letter, July 10, 1688, from *Laurence Hyde*, Earl of Rochester (to *William of Orange* and *Mary*, but without address), desiring to ingratiate himself with the Prince and Princess at this critical juncture; (42) an account of the interview of the *seven Bishops* with the King (A.D. 1688), a news-letter evidently written within a day or two of the occurrence; (43) an original letter, March 26, 1688, signed by *Peterborough* (one of the seven Bishops); (44) rough draft of a letter from the *Bishop of Rochester*, Thos. Sprat, (one of the seven Bishops) (A.D. 1688), to the Ecclesiastical Commissioners in reference to his attitude in respect to the proceedings against those who refused to read the Declaration; (45) an address of the *seven Bishops* to *James II.* (A.D. 1688), deprecating the reading of the Declaration for Liberty of Conscience; (46) State document, Nov. 5, 1688-Sept. 29, 1691, a very large folio volume entitled "*A Brief State of the Incomes and Issues of their Majties Publick Revenue* from the 5th day of November, 1688, to the 29th of September, 1691, with the observations thereon made by the Commissioners constituted by Act of Parliament made in the second year of their Majties Reigne"; (47) the original warrant, April 18, 1689, with sign-manual of *William III.* and countersigned by *Gilbert Burnet* (Bishop of Salisbury), instructing *Sr Thomas St. George* Kt., Garter principal King of Armes, to take down the achievements of King James the Second as Knight of the Garter in the Royal Chapel at Windsor, thus making room for that of *William III.*, and to take down that of *Christopher, Duke of Albemarle*, deceased, before the Installation of the *Duke of Schomberg*; (48) a holograph letter, Aug. 26, 1690, from the *Earl of Orrery* to *Sir Robert Southwell*, containing an urgent appeal for assistance at the Siege of Limerick; (49) order of House of Lords, Jan. 14, 1693, for discharging the recognizance of *Lord Mohun*, signed by *Mathew Johnson*, Clerk to Parliament: also the original Will of *Lord Mohun*, proved on March 6, 1713<sup>8</sup>/<sub>13</sub> (Lord Mohun was slain in a duel on Nov. 15, 1712: the will was signed and sealed on March 23, 1710<sup>0</sup>/<sub>10</sub>); (50) the original petition, Jan. 4, 1693, by

*Titus Oates* to *William III.* and the Privy Council for the continuance of his pension, with *Oates'* signature; (51) a holograph letter, March 1, 1693, from *Titus Oates* to *William III.* anent his petition of Jan. 4, 1693; (52) ten original documents (A.D. 1695-1696) in connection with the Plot to assassinate *William III.*—a Royal Warrant, orders for committal, *Sir John Fenwick's* oath in support of an *alibi*, orders, petitions, letters and records of proceedings in Parliament; (53) three original documents, July 30, 1700, relating to the death from malignant fever of the *Duke of Gloucester* (son of Queen Anne), (1) an original, minute, and most interesting contemporary account of the last illness and death of the *Duke of Gloucester*, in the holograph of *G. Sayer*, an eye-witness (Apothecary): (2) holograph report by *Dr. John Radcliffe* of the last two days of the life of the *Duke of Gloucester*: (3) holograph report by Edward Haimes on his illness and death; (54) the original official certificate, Nov. 6, 1701, of the *Deposition of the Heart of James II.* in the royal Monastery of The Visitation of St. Mary at *Chaillot*, with seal and a host of attestations; (55) original letters in French (A.D. 1701) from *Mons. Marmande*, who was maintained at Brussels by the English Government as a spy upon the motions of the French during the war with Louis XIV.; (56) nine documents (A.D. 1702-1719) relating to *Prison Life* in the reign of *Queen Anne*, setting forth the cruelties and abuses exercised on the prisoners in the Gate-house and at Newgate; (57) holograph letter, April 8, 1704, from the *Duke of Marlborough*; (58) seven papers (A.D. 1711-1712) relating to *Mohawks*, including a proclamation by the Queen for the suppression of riots, and the endeavour to retake Lord Inchebrook (Hinchinbroke) and others to be dealt with according to law; (59) March 7, 1711, *Sir Isaac Newton's* account of monies disbursed by him as Master of the Mint between Jan., 1710, and Dec. 21, 1711; (60) letter signed and subscribed by *Sarah, Duchess of Marlborough* (circa 1723-1724), the object of which was to prove that the cost of St. Paul's Cathedral was greater than that of the Palace of Blenheim, which the lady of Blenheim evidently thought was a great argument in favour of liberal dealing on the part of the Crown; (61) a letter, signed, May 3, 1729, from *Louise de Querouaille* (Duchess of Portsmouth) to the *Bishop of St. Omer*; (62) twelve original letters or specimens of handwriting written by distinguished persons in their childhood (A.D. 1752-1790): *Edward Charles Cavendish Bentinck*, aged 8: *Lord Althorpe* (afterwards Earl Spencer), aged 8: *Frederick, Duke of York*, aged 10: *Princess Royall* (daughter of George III., afterwards Queen of Wurtemberg), aged 7: *George IV.*, when Prince of Wales, aged 12: *William IV.* (as Duke of Clarence), aged 7: *Princess Augusta* (daughter of George III.), aged 7: *Ernest, Duke of Cumberland*, aged 7: James Butler, afterwards *Lord Ossory*, and in 1688 *second Duke of Ormonde*, aged 14: *Princess Elizabeth* (daughter of George III.), aged 12: *Princess Sophia*, aged 13, and *Princess Mary*, aged 14 (daughters of George III.); (63) a holograph letter (*S.A.* between 1764-1784) from the *Rev. T. Morell*, Curate at Kew: this long letter is of interest as illustrating his connection with *Handel*, and his writing for the great composer of the words of *Judas Maccabeus*, *Alexander Belus*, *Theodora*, *Jephtha*, *Triumph of Time and Truth*; (64) two pages of accounts (A.D. 1764), in a wrapper of old wall-paper, in the handwriting of *John Elwes*, the miser: also a holograph letter of his, Jan. 7, 1772, on the subject of his entering Parliament; (65) a holograph letter, Sept. 27, 1787, from *Capt. J. F. D. Smith*, who claimed to be grandson of *James, Duke of Monmouth*, by *Lady Henrietta Wentworth*, enclosing copies of credentials dated 1776, which purport to show that he was presumably a grandson of the Duke, who he would have it appear married Lady H. Wentworth, bigamously, of course, if at all; (66) Nelson Papers: (a) a holograph letter, Nov. 16, 1789, from *Mary Dickenson* to her uncle, *Sir William Hamilton*, advising him to marry his "beautiful *Emma*," afterwards *Lady Hamilton*: (b) a holograph letter, Dec. 14, 1790, from *Sir William Hamilton* to his nephew, *Charles Greville*, ending "Emma really deserves attention for her excellent behaviour": (c) in another, Nov. 6, 1798, he says in a P.S. "Emma has done her part well on all occasions and salutes you": (d) the original weekly accounts (A.D. 1802-1803) of the *ménage à trois* at Merton Abbey—each amount has been most accurately halved and a certificate of the settlement appended by *Nelson* in his own hand: (e) a holograph letter from *Lord Nelson* to *Lady Hamilton*, dated "Victory, off Portland, Sept. 16, 1805" (the last letter he wrote from English shores); (67) an original order, Sept. 25, 1793 (signed by *Avril*, a General in the army of the French Republic), from the municipality of Paris to the citizen *Gagné* to furnish to "*Elizabeth Capet*" (sister of Louis XVI.), guillotined in 1794, and "*filles Capet*" (Duchess of Angoulême), prisoners in the Temple, six coarse *serviettes*, little dish cloths and a teapot; (68) a letter signed by the *Duke of Portland*, Dec. 28, 1795, enclosing copy of a minute of the

Privy Council recommending the adoption of measures for reducing the consumption of wheat in families by at least one-third of the amount ordinarily consumed; (69) a holograph letter, Feb. 27, 1797, from *George Devereux*, thirteenth Viscount Hereford, to *Joseph Thackeray, Esq.*, mentioning the landing of the French at Fishguard and their expulsion; (70) a collection of letters (A.D. 1805-1820) connected with *Joanna Southcott*, the extraordinary woman who, though originally a servant-girl and of no education, contrived to found a large sect numbering at one time 100,000 members; (71) original royal pardon, Aug. 24, 1805, with sign-manual of *George III.*, of *Richard Smith* (sentenced to transportation for seven years) on condition of his enlistment as a soldier abroad; (72) a holograph letter, July 26, 1812, from *Robert Fulton*, pioneer of steam navigation, laying distinct claim to the invention of steamboats and

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mentioning his Treaty with the Russian Government; (73) an important letter, Nov. 4, 1826, from *Governor Darling* to *Capt. Wright*, instructing him how to prevent the French from obtaining a foot-hold in *New Holland*; "should it so happen that the French have already arrived, you will notwithstanding land the troops agreeably to your instructions, and signify that their continuance with any view to establishing themselves or *Colonization* would be considered an unjustifiable intrusion on his Britannic Majesty's possessions, and might interrupt that harmony which it is desirable should be preserved inviolate between the two Countries"; (74) a long series of original letters, about five hundred in number, principally undated, addressed to *Victor Hugo*, for the most part written by *Madame Drouet*, his devoted friend and admirer, "the true authoress" (as he once told M. Jules Claretie) "of the *Legende des Siècles* and the *Travailleurs de la Mer*, and of all he had then written since December, 1870, who comforted and saved him (and his MSS.) at that juncture."

IN describing in something like chronological order the growth of the earlier portions of the Collection I have had to depart for a time from the arrangement adopted in the *Classification*, and now that the MSS. have been disposed of it seems best to me to revert to the enumeration of the various classes of the *Printed Books*, and to adhere as closely as may be to the sequence of the sub-sections which it describes, omitting those which have already been glanced at. The following, however, will receive no special notice, as, although in all of them there are a certain number of rare volumes, they are for the more part what may be called books of general utility.

The *Bibles* (1475-1869) are only forty in number, but include a few rarities, and *Bibliographical Books* are dealt with at the end of this volume, the *Calligraphy* (1605-1823) under the heading *Writing-Masters*. Of *Classics*, other than editions valuable for their rarity, there are fifty volumes (1507-1836).

*Curiosa*.—The 606 books which have ranged themselves under the heading *Curiosa* cannot be more definitely described. They are a congeries of volumes, many of which could have found a place under other subdivisions, historical, political or social, but as possessing each its own out-of-the-way-ness they have elected to form a *coterie* apart, in the belief that they will in any case amuse where their more ponderous brethren might perhaps fail to instruct. It is extremely difficult to make any sort of selection of examples where all alike fully merit their title, but the following short list in chronological order taken almost at random will indicate some of their characteristics.

*Epistolæ obscurorum virorum*, the very rare first edition of this celebrated work, printed in gothic letter about the year 1516; the colophon ascribes it to the press of *Aldus Minutius (sic)*, but it was really printed in Germany.—*Mirabilis Liber* qui prophetias Revelationesque . . . aperte demonstrat; (Paris, circa 1520), first edition; some of the prophecies in this curious and rare book seemed to point so

clearly to the troubles of 1795 that a copy in the *Bibl. Nationale* in Paris was nearly destroyed by the too ardent readers, and was locked up by the Directory, who feared the result of such researches into the future.—*Liber Vagatorum, der Bettler orden* (the second edition, circa 1520), with full-page woodcut of sturdy beggars, a very curious tract in twenty-eight chapters, most rare though well known, with a description of twenty-eight orders of Beggars; it contains the first attempt to give a

dictionary of slang terms. The glossary is headed : *Das drit teil diss büchclins ist der vocabularius*. The following are specimens of the beggars' dialect : *Adone*=got, *Acheln*=essen, *Boss*=hauss, *Breger*=betler, (beggar), *Briefen*=Karten, *Dijstel*=Kirch, *Doul*=Pfennig, *Himmelstyg*=Paternoster, and so on. Petrarcha, *L'an der artzney vander Glück* (De remediis utriusque fortunæ), Aug. Vindel, 1532, with its 257 extraordinary woodcuts. The very rare first edition of one of the most delightful of early woodcut books, a storehouse of illustrations of manners and costume. The artist (Hans Burgmaier) is not identified by initials or monogram. The woodcuts were completed in 1520, and the translation in 1521, though the work did not appear till eleven years later. The English version, a still rarer book, *Physick against Fortune as well prosperous as adverse*, London, 1579, is also in the Collection.—Giulio Ossequente, *de Prodigii*, Giovan di Tournes, Lione, 1554, a beautiful and rare little volume with charming woodcuts of prodigies, e.g., fiery lances in the air, rain of flesh and of earth from the sky, rivers flowing with blood, births of hermaphrodites and of child with elephant's head, of pigs with human hands and boys with four arms and legs, and very many other marvellous signs.—*A newe booke of spirituall Physik for dyverse diseases of the nobilitie and gentlemen of Englande* made by *William Turner*, doctor of Physik. "Imprinted at Rome by the Vaticane Church, by Marcus Antonus Constantius otherwyse called Thraso Miles Gloriosus, Anno 1555." An excessively rare and curious little book, containing a violent diatribe couched in bitterly satirical terms against the Popish proclivities and evil lives of the nobles and gentles of England. Their vices and shortcomings are likened to various physical ailments, and the symptoms and treatment are discussed without the slightest reticence.—Olaus Magnus, *Historia de Gentibus Septentrionalibus*, Romæ, 1555; this first edition is full of extraordinary woodcuts—a vast repertory of historical, legendary and amusing information.—Lycosthenes, *Prodigia*, Basil, 1557. The wonders of nature, illustrated by some hundreds of extraordinary woodcuts, are herein set forth in due chronological sequence; the creation of the world, furnishing a comfortable commencement of prodigies, is considerably treated as the most important event of its year, B.C. 3959.—Boistuuau, *Histoires Prodigieuses*, Paris, 1564; clever full-page woodcuts most graphically illustrating misfortunes of princes, wonderful births, monsters, rarities of nature. *Noctue Speculum*—the Latin version of the adventures of Tyl Owlglass, Frankfort, 1567, with remarkable illustrations.—Jacques I. Gohori, *Instruction sur L'Herbe Petum*, Galiot du Pré, Paris, 1572, woodcuts. An extremely rare little book, one of the earliest treatises on Tobacco, which at that time was called *Petum* by the world at large, and by the French *L'Herbe de la Reine*.—Calveto, *Novi Orbis historiae*, S.L. 1578, in a very fine original pigskin binding impressed with the portraits of Luther and Melanchthon. This book contains, it is said, the earliest description of the making of cigars and of smoking. In Hispaniola, Calveto says, the natives dry the leaves of a plant which they call *Tabacco*, and twist one of these with a leaf of the grass of that country, making a tube of it, one end of which they put in their mouths applying fire to the other, and draw in the smoke with their breath to such an extent that their heads, mouths, and throats are filled with the Tartarean poison, until they become almost deranged; and many indulge so freely that they fall stupefied to the ground, and remain there the greater part of the day or night.—Lupton, *A Thousand Notable things of sundry sortes*, whereof some are wonderfull, some strange, some plesant, diuers necessary, a great sort profitable and many verye precious, London, 1586(?), black letter. The title of this quaint book is in some degree justified by its diversified contents.—Torquemada, *The Spanish Mandevil of Miracles*, or, *The Garden of curious flowers*, translated by Ferdinande Walker, London, 1600—"a book full of lies, hearsays and hypotheses," but none the less entertaining withal. The subject of demoniality in particular is fully and strangely handled.—*Coryat's Crudities*, "Hastily gobbled up in five moneths travells in France, Sauoy, Italy," etc., London, 1611. This entirely entertaining and original production is too well known to require any notice of its contents here. Bouchet, *Les Serées de Guillaume Bouchet sieur de Broncourt*, diuisées en trois livres, Lyon, 1615. An almost equally well-known work, which reminds the reader of the Deipnosophists of Athenæus, and abounds in what the French call *propos joyeux*. *Sterne* borrowed largely from its pages, and I assure the reader that it has an undoubted title to a place among Curiosa.—Braithwaite, *Laws of Drinking and The Smoaking Age*, S.L. 1617, first edition, with frontispieces by *Marshall*. These satirical works form one volume in Braithwaite's free and caustic style; their rarity is well known. Bindley considered them among the rarest books in England, and the frontispieces as Marshall's earliest work. Geffray Mynshul, *Essayes and Characters of a Prison and Prisoners*, London, 1618, quaint woodcut of Jailer on title; the extremely rare first edition of this odd book, full of pathetic but quaint descriptions

of jailers' cruelties and the almost inconceivable miseries of the prisoners of that day. "A prison is a place to bury men alive, and a place where a man for half a year's experience may learne more law than he can at Westminster for an hundred pound."—Melton, *Astrologaster or the Figure-Caster*, London, 1620, curious woodcut on title; fine copy of a rare book, a smart overhauling of swindling astrologers, in the quaintest and most colloquial language.—Burton, *The anatomy of melancholy*, Oxford, 1624. A beautiful copy of the second edition of which few copies are known; it is much rarer than the first. Thorius, *Hymnus Tabaci*, London, 1626. A poem in honour of Tobacco, Heroically composed by Raphael Thorius, made English by Peter Hausted [an allegorical and mythological poem in praise of the herb]. "*Tobaco King of Plants* I well may call, Others have *single* vertues, this hath *all*; All herbs to him do loyall homage yeild, The vanquish'd Hellebore leaves him the Field."—*All the Works of John Taylor* (the water-poet), London, 1630, first edition. A very large copy, a matter of special importance in this book, the woodcuts in which are usually cropped by the binder. It formerly belonged to Thomas Hearne,<sup>(1)</sup> whose name is on the fly-leaf.—R. S(peght), *The Counter Scuffle*, whereunto is added the Counter Rat, London, 1628; first and rare edition of a work which ran through at least eight editions before 1684. It is a most curious relation in verse of the incidents of life in the Counter (Compter) prison. A spirited woodcut on title of a Bacchanalian brawl, and a full-page engraving of the exterior of the gaol, with a prisoner being conducted by Lluellen the gaoler, and a guard with musicians attendant.—Wm. Lithgow, *The Total Discourse of the rare adventures and painfull peregrination of long nineteene yeares travayles from Scotland to the most famous Kingdoms in Europe, Asia, and Africa*, London, 1632. A very remarkable book of travels; the author was cruelly tortured by the officers of the Inquisition in Malaga, and he gives a harrowing description, illustrated by graphic woodcuts, of his horrible sufferings and escape.—Tusser, *Five Hundred Points of Good Husbandry*, London, 1638. This well-known and delightful code of suggestions, in somewhat doggerel verse, for the indoor and outdoor duties of a country life, is quaint and sportive, and wafts into the mind the scent of fruit and flowers and the joy of the happy seasons.—*The Needle's Excellency*, London, 1640. Engraved title and thirty-one beautiful plates of needlework, and a poem by John Taylor, the water-poet; a very rare book.—*A Dialogue betweene Sacke Curiosa. and Six*, 1641 (curious woodcut). *Spanish Canary* (the nobleman's liquor) comes to "blow up" *Schismatical Six* (Ale), and *Six* replies in appropriate style.—Stockden, *The Seven Women Confessors*, or a discovery of the seven white devils which lived at Queen Street in Covent Garden, Whose Articles are herein declared and their mad pranks presented to the view of the world, London, 1641. A rare and curious satirical tract.—*De Abusu Tobacci Discursus*, Rostochi, 1644. The author of this queer little book condemns with great virulence the use of the weed, which he complains was even then coming into fashion with "womankind."—*Facetiae factiarum, hoc est joco-seriorum fasciculus novus*, Leidæ, 1645, engraved title.—*The most delectable History of Reynard the Fox*, London, 1650, with quaint woodcuts.—Bulwer, *Anthropometamorphosis*, or the Artificial Changeling, by J. B., surnamed the *Chirosopher*, London, 1650 (the very rare first edition). Also Bulwer, *Anthropometamorphosis, etc.*, London, 1653, the better known second edition, with portrait of Bulwer by Faithorne, and bizarre engraved title, astonishing and abundant woodcuts. Every conceivable alteration or disfigurement by man's device of each part of the human body is here copiously described and most graphically illustrated.—Thomas Venner, "*A Brief and Accurate Treatise concerning the taking of the Fume of Tobacco*, which very many in these dayes doe too licenciously use," London, 1650. There are ten precepts for the taking of the Fume.—Lilly, *Monarchy or no Monarchy in England*, London, 1651. Contains prophecies, illustrated by rude woodcuts, of the Plague and Fire of London, and of the death of William III.—Bonifacius Balthazar, *Ludicra Historia*, Venice, 1652, in twenty books. An inexhaustible mine of curious information, e.g.—*De Venere mortiferâ et homicidâ*,—*de magicis literis*,—*de draconum erga homines amore*,—*de Statuis quæ homicidii reâ dictæ sunt*,—*de Venere callipygâ*, etc.—Beck, *The Universal Character*, by which all the nations in the world may understand one another's Conceptions, Reading out of one common writing their own Mother Tongues, London, 1657. In truth a noble and astounding project, putting *Volapük* in

(1) *Hearne*, the Assistant Librarian of the Bodleian, was, as is well known, a passionate collector of MSS. He was a devout man, and did not consider it irreverent to return thanks to God for his successes in collecting. Among his papers (now in the Bodleian) occurs this passage: "O most gracious and merciful Lord God, wonderful in Thy providence, I return humble thanks to Thee for the care Thou hast always taken of me, I continually meet with most signal instances of this Thy providence, and one act of yesterday when I unexpectedly met with three old Manuscripts, for which in a particular manner I return my thanks, beseeching Thee to continue the same protection to me a poor helpless sinner and that for Jesus Christ His sake."

the shade. A copious dictionary forms of course a part of this mad scheme. One example will suffice ; for "*Honour thy Father and thy Mother*" we are to write as follows : "leb 2314, p. 2477, and pf 2477," and we are to say "leb toréonfo, pec tofosénsen, & pif tofosénsen." The book seems to be almost unknown.—M.P., *A Character of Coffee and Coffee-Houses*, London, 1661. A rare tract, perhaps the earliest satire on a Coffee House, written only eight or nine years after coffee was introduced into England. "Here men carried by instinct sipp muddy water and like Frogs confusedly murmur insignificant Notes, which tickle their own ears, and to their inharmonious sense make musick of jarring string. *Hic fluvius verborum, vix gutta mentis.*"—A remarkably complete collection of rare tracts (eight), 1663-1684, relating to the extraordinary career of *Mary Carleton* the adventuress, calling herself the *German Princess*, to whom Pepys refers (Diary, May, 1663, and April, 1664). Her nefarious and romantic life was cut short at Tyburn in 1673.—*Licetus de Monstris*, Amstelod., 1665. A splendid copy of a book well known in spite of its scarcity. It contains the best early collection with which I am acquainted of histories and illustrations of monstrous births and deformities.—*Morbus Satanicus—The Devil's Disease*, or the sin of Pride arraigned and condemned, by Andrew Jones, Student in Divinity, with portrait of a lady much bepatched, London, 1665. A rare and very quaint little black-letter book. "How many are there, that if a poor man want but a penny, or a farthing, will say they have it not. But when the Devil prompts them on to pride, and to paint themselves, curl and powder their locks, and to spot their faces with black patches, they can find money enough."—*XEIPEΞOKH*, The Excellency or Handy-Work of the Royal Hand, London, 1665. In praise of the efficacy of the Royal touching for the King's Evil.—J. Buno, *Biblia in Figuris*, Lunel, circa 1670. The curious characteristics of this volume are on a par with its great rarity. It contains on forty-two engraved pages a complete *memoria technica* of the Old and New Testaments, in a series of almost countless emblematic designs, one being devoted to each chapter in the Bible.—*The Ape-Gentle-Woman*, or the character of an Exchange-wench, London, 1675 ; a most injurious attack on the character of the Saleswomen at the New Exchange.—Reynolds, *The Triumphs of God's Revenge* against Murther and *The Triumphs*, etc., against Adultery, both illustrated with extraordinary engravings, London, 1679.—Happel, *Relationes Curiosæ*, Hamb., 1683-9, four vols. In the pages (3,000 more or less) of this astonishing compilation there must be, I should think, some 5,000 curious stories, with a vast number of illustrative engravings on copper and wood ; it is the most comprehensive of all works of its class in my Collection.—*The Voyages and Travels of Sir John Mandevile, Knight*, London, 1684, with quaint woodcuts ; very fine copy. Who does not know something of this delightful history, with its enthralling fables and incomparable taradiddles ? This edition makes an admirable pendant to the German edition of 1484 described among the Incunabula.—Head and Kirkman, *The English Rogue or Witty Extravagant*, described in the Life of *Meriton Latoon*, Gosport, 1687, the first edition containing the fifth part. A very rare edition of the celebrated, diverting and far too outspoken romance of low life.—Seilerus, *De Ritu Salutandi per Osculum*, Wittembergæ, 1690.—*The Search after Claret*, London, 1691. This rare tract is of great interest for the London topographer, as mention is made of a large number of wine houses in various parts of the town. The writer was remarkably unsuccessful in his search. "At the White House, so famed for the Consults and Plots By Jesuits held as sworn by T. Otes We called, but we had not a Tast, For 'twas all out drunk up at the Dorsetshire Feast."—Turner, *Complete history of the most remarkable Providences both of Judgement and Mercy*, London, 1697. A rare and curious volume, treating of witchcraft, miraculous cures, comets, storms, apparitions, signs, monster births, giants, dwarfs etc.—*Les propheties de maître Michel Nostradamus*, Lyon, 1697.—*Esop at Richmond*, A poem in Burlesque, London, 1698. This satirical tract contains a presentment of life and manners at the *Wells* not I think to be met with elsewhere. *The City Wife's Petition against Coffee*, London, 1700 ; one of the quaintest of the series. The city wife considers that cordial liquors are much more suitable for the Citizens than the Pitiful drink Coffee, and her views are expressed with a freedom characteristic of the period.—*Het Groote Tafareel der Druasheid*, Waarschonwinge, 1720. A remarkable contemporary collection, "*recueil factice*," of satires in letterpress and engravings in various states on the South Sea Bubble, to be carefully distinguished from the later issue under the same title which contains worn impressions of some of the plates.—Ned Ward, *The delights of the Bottle*, or the Complete Vintner, a merry poem, to which is added A Song of the South Sea Bubbles, London, 1720. A clever frontispiece of Bacchus and a wine-jar etched by *J. Sympson*. An allusion on page 12 to the great water-wheel at London Bridge, which in those days supplied a part of the city with

Thames water.—Richd. Braithwait, *Drunken Barnaby's four Journeys, etc., Together with Bessy Bell*, 1723. A fine copy of the third edition of this well known and curious little book.—*Mary Toft the Rabbet Breeder*. A comprehensive collection of tracts on this strange imposture, 1727.—*Tempest, The Cryes of the City of London*, London, 1733, 74 plates. A somewhat rare book, which has been freely used by writers on dress and manners of the period. Many of the headings are quaint, e.g., *Pretty maids, pretty pinns, pretty women, Buy my fine singing glasses*,<sup>(1)</sup> etc.—*Exposition of the Common-Prayer*, published in weekly numbers (a long series), each number containing also *Scripture prints* and three pages of *News*, interleaved with a portion of Butler's *Hudibras* with Hogarth's illustrations! 1737. The ostensible object of this extraordinary collocation of sacred and profane was to stimulate the circulation of the religious portion—the underlying intention to evade the stamp duty on newspapers. The *Exposition* was sold, the *Hudibras* and the *News* were given away.—*Love at first sight, or the gay in a flutter*, being a collection of advertisements, chiefly comic, London, 1751. A good description of life at Vauxhall, Ranelagh, Marylebone, Cupers' and other gardens, the theatres, coffee-houses and taverns.—Robert Sayer, a series of rare and curious folding *Harlequin Books*, London, 1770-1798. Of these once very popular trick books for children hardly any copies remain.—A Collection of 120 books printed for Children, 1796-1830.—The complete original edition of the surprising travels and adventures of *Baron Munchausen*, London, 1819, copper-plates.

*Early Medicine*.—In connection with *Physics and Inventions (Early Science)* and those on *Occult Science* may (pace the faculty) be appropriately mentioned works on Medicine and Surgery as they were practised in less enlightened and less humane days than our own, and the collection of early works on these subjects has been a source of great enjoyment. The non-professional reader who desires to obtain a glimpse of the progress of these arts from age to age can hardly, I think, do better than consult the highly-interesting work of Mr. E. T. Withington, M.A., *Medical History from the Earliest Times*, London, 1894, 8vo. My little collection, though the growth of many years, comprises but 100 volumes (1525-1775), all, however, of interest to the curious student, and includes many which would find high favour in the eyes of some collectors of medical works at the present day. It is in their interest that I append the titles of a dozen of these books.

*The Noble Experyence of the Vertuous handy Warke of surgeri practysed & compyled by the moost experte mayster Therome of Bruynswyke borne in Straesborowe in Almayne y<sup>e</sup> which hath it first proued and trewly founde by his awne dayly exercysynge*. Imprinted at London in Southwarke by Petrus Treueris. In the yere of our lorde god M.D.XXV. and the XXVI. day of Marche, folio, black letter, a magnificent copy of this extremely rare book (with Treueris's fine printer's mark of a male and female "wodow" armed with bows). It is illustrated with harrowing woodcuts in a crude "Almayne" manner of the various tortures which the chirurgions of that day inflicted on their helpless patients. Trepanning was one of the author's favourite operations, and in this connection he shows an engine resembling a screw-jack fixed by claws on a wretched sufferer's head, while his instruments for reducing dislocations bring to remembrance the torture-chamber at Ratisbon. *Anæsthetics* were however provided in extreme cases: "If the diseasyd persone can not for great feer abyde y<sup>e</sup> cuttinge, Than must ye make this slepe drynke and geue it hym to drynke, whereof he shall fall in slepe and fele nother cuttinge nor payne . . . and when he is in slepe than cut up the wounde as moche as nedyth till it be wyde enough."—*The Seyng of Urines*, printed by Robert Wyer in saynt Martyn's parishe besyde Charinge Crosse (c. 1535), a little book with quaint illustrations and with Wyer's well-known mark;—many others on the same

**Early Medicine.** subject.—*Certaine Workes of Chirurgerie*, newly compiled and published by Thomas Gale Maister in Chirurgerie. Printed at London by Rouland Hall, 1563, woodcuts. In four parts: "*An Institution of a Chirurgian; An Enchiridion of Chirurgerie*, conteyning the exacte and perfect cure of woundes fractures and dislocations; *An excellent Treatise of wounds made with Gonneshot* in

(1) These were very delicate tubes of glass some forty inches long, through which the performer seems to have blown or trumpeted.





FACSIMILE OF WOODCUT IN "THE NOBLE EXPERIENCE" OF HEROME OF BRUYNWYKE (1525) ILLUSTRATING THE CHAPTER ON "CURYNG HELPYNG AND RYGHTYNG CROKED IOYNTS."

which is confuted . . . the grose error of *Jerome Brunswicke, &c., An Antidotarie* conteyning hidde and secrete Medicines simple and compounde." A very fine copy, in the original binding, of the rare first edition of this book. The author was not afraid of sounding his own praises, and must have had a touch of empiricism in his nature, as this little narrative of his will show: "It fortuneth that in London, 1562, that there was a fraye made, and the one was thurst through the breaste under the pappe, and out under the left shoulder blade, so that of force the longes were perised through. There ware diuers physicians called unto the woundyd pacient, and they all affirmed constantly death to folowe. I also beinge called unto the same pacient did also affirme that death woulde folowe, excepte he receuyed a certain potion of whiche I had experience in the like case in the warres in England, France, Scotland, and other places: and he in dede receyued it, and so the longes ware preserved from putrifaction, and the congelyd blod was expellyd oute, the wounde clensyd and finally bythe arte of Chirurgerie he was restored to his perfecte helth." He holds, however, in great scorn and loathing the "sorte of rude Emperickes, yea Hosiers, Taylours, Fletchers, Minstrales, Souters, Jogelers, Wiches, Baudes an infinite number such as other wyse cannot get anye luyunge," and complains that "the rablement of the unlearned doth occupy the arte to the ruine of the commonwealth, to the distruction of many, to the slaunder of the noble Arte and the great displeasure of God."—The *French Chirurgerie* of "Jacqves Gvillemau of Orleans ordinarye chirurgiane to the Kinge and fworen in the Citye of Paris," with dedication to Queen Elizabeth. *The Thesaurarye or Storehouse of Chirurgerie*, also by Guillemau, Dort, 1597, plates of terribly cruel instruments. Though this book was printed in England after the death of *Paré* it shows a distinct retrogression from his practice of the art. The author affects heroic remedies, and would set five cauteries on the head of a man supposed to be infected with the *lazarye* (leprosy).—The *Workes of that famous chirurgion Ambrose Parey*, London, 1649, with a vast number of quaint woodcuts. The humanity which pervades *Paré's* work makes it pleasant reading after some of the earlier and even later treatises. He entreats all Chirurgeons to bid eternally adieu, as he has done, to all hot irons and cauteries commonly used in staunching a flow of blood, and to adopt his novel plan of tying the arteries, abandoning the "old and too too cruel way" and embracing the new one, taught him, he thinks, "by the speciall favour of the sacred Deity." The admirably graphic details of *Paré's* experiences and adventures in various campaigns add greatly to the pleasure which a study of the volume cannot but afford even to the lay reader.—*Taliacotius, De Curtorum Chirurgia per Insitionem, Libro Duo*, 1597, plates. Few of the old surgical operations are more familiar to the lay mind than the *Taliacotian*, by which the loss of a nose or an upper lip was remedied or minimized by the grafting of a sound piece of the sufferer's body on the afflicted part. *Tagliacozzi* (1545-99) was not the inventor of *rhinoplasty*, but obtained brilliant results in its practice, a success not without its drawbacks, for the Church, with its customary dislike of progress, thought fit to persecute instead of rewarding him, and its hostility pursued him even to the grave. For many nights after his burial the nuns of a neighbouring convent heard a terrible voice which cried "Tagliacozzi is damned!" and the clergy of Bologna thereupon ordered the great surgeon's body to be cast out of the church and buried in unconsecrated earth. The engravings are of the most picturesque and realistic character, and the instructions for the operations on various portions of the human body infinitely minute. Having given some little attention to the devices of this able surgeon, and endeavoured to realize the misery of having the arm from which the strip of flesh was taken strapped above the head for many weeks, to say nothing of the torture of the excision, the grafting and the final shaping of the nose as if it were a piece of mahogany, I have come to the definite conclusion, nay, resolution that if ever my own should wither or fly away I will have a gold, a silver, or a tin one—according to my means at the time—rather than indulge in *Taliacotian* luxuries.—*Franciscus Arceus, A most excellent and compendious method of curing woundes in the head, &c., &c.*, translated into English by John Read, Chirurgion, London, 1588, black letter. The author does not wish to "abolish the auncient priviledge which hath been graunted in times past unto the *Barbors* of the Cittie of London, for there are in that Cittie (which also use *Barberie*) that are verie expert and skilfull in chirurgerie," but "the *Barbor's* crafte ought to be a distinct mistery from chirurgery." He is very fierce against those who wish to separate the Chirurgeon's from the Physician's art, and makes it plain that *specialism* was rampant in his day; he is even moved by his theme to doggerel verse: "Some for the rheume forsooth will deale, and some to heale th' affected eyes, Some for the deafenesse of the eares, and

some to cure the stone likewise, Some for the strangury and some, to cure a feuer skilful are, and some to beautify the face, . . . Some for the dropsy, others eke, that for the gout alone doe deale."—William Foster, M.A., *Hoplochrisma Spongius, or A Sponge to wipe away the Weapon-Salve*, London, 1631. A thoroughly sensible demonstration of the folly and wickedness of the absurd superstition introduced by *Paracelsus*, and by no means derided by Bacon (*N. II. Expt.*, 998), that the anointing of a weapon, or even of the imitation of the weapon whereby a wound had been made, with a strangely-compounded salve, would cure the wound even at a great distance.—Nathaniel Henshaw, M.D., F.R.S., *Aero-Chalinos, or a Register for the Air*. . . . *That often changing the Air is a friend to health. Also a discovery of a new Method of doing it without removing from one place to another by means of a Domicil or Air-chamber fitted for that purpose*, London, 1677. The author, greatly in advance of his time, suggests the treatment of various maladies by compressed or rarified air.—Among the little treatises, all now of greater or lesser rarity, poured forth especially during the prevalence of the Plague, are many volumes of interest disproportionate to their size. They bring vividly to the mind's eye the system of quackery by which then as now the credulous public was imposed on by the vendor of specifics. The most prominent of these empirics were *Richard Mathew* and *William Walwyn*. The title adopted by the former for his treatise was "*The Unlearned Alchymist his Antidote*. By *Richard Mathew*, and are to be had at his house by the Lyons Den at the Tower, next Gate to the By-Ward." I have the editions of 1660, 1662, and 1663, in which last year Mathew's widow, moved by jealousy of the imitations of her late husband's wonderful pill, published the original recipe which, when freed from its sophistical surroundings, identifies the remedy with our *Pil. saponis cum opio*.—*Walwyn* was an empiric with higher or wider claims. His was not the universal pill for all maladies and at a reasonable price. He dispensed his *Refugium Vitæ* ad 8/- the pint, his *Sanguis Vitæ* ad 2/-, *Adjutrix, Vis, Succus, Lac, Nutrix, Salus, Medulla, Delicia* (against Sadness and Melancholy), *Stella, Ignis Vitæ* ad 16/- the pint, and so on till he arrived at No. 33, *Vigor Naturæ* ad 9d. the ounce. His booklets are entitled *A Touchstone for Physick*, London, 1667, *Physick for Families*, 1674, and he or his successor were selling the same book with alterations in 1715. Few quack

**Early Medicine.** advertisements to-day are more skillfully compiled than these for the entrapping of the unwary.—*The Fifth Essay of D. M., a Friend of Truth and Physic, Against the Circulation of the Blood*. In two parts. *The First*, Shewing its Absurdity and Impossibility three several ways, one of which is "*That there is no use in Nature for such Circulation; nor any cause efficient capable to produce it, and to cause it to exist.*" *The Second* "shews the true Cause of the Motion of the Heart, and the Blood and the Arteries, by that which constitutes Life to wit, the Spirits making a Flash in the Left Ventricle; and a Puff which swells the Heart at every pulsation; and pervades and moves the Blood," London, 1700, 8vo. The book ends with some doggerel verses entitled *A Tryal of Skill of Three Great Artists* [on the subject of the differences of opinion between the physicians Radcliffe, Gibbs, and Haines on the cause of the death of the Duke of Gloucester, son of Queen Anne]; see page 29 *supra*.—Cangiamila, *Embryologia Sacra, sive de officio sacerdotum Medicorum et aliorum circa æternam Parvulorum in utero existentium salutem, Libri Quatuor* (folio, Panorm, 1758, *superiorum permissu*), engravings. This rare and extraordinary volume might be with equal accuracy relegated to the Theological or Medical section of the Collection. To a mind happily unfamiliar with the absurdities of scholastic casuistry it must appear one of the most astonishing treatises ever penned. Its scheme and purport is to effect by surgical means the baptism of unborn infants (*non-nati*), and thus to ensure their eternal salvation. If the rite could be administered in a harmless fashion, so much the better, but if not, terrible alternatives fraught with deadly peril to the unhappy parent are discussed with incredible callousness. The quaintest passage in this entirely quaint and to our eyes wholly absurd volume is to be found in the sixth chapter of the third book, wherein is described the *Syphunculus* of Mauriceau, on which, if the reader desire information, he may obtain it from a more accessible source, viz., the ninth chapter of "*The Life and Opinions of Tristram Shandy, Gentleman*" (page 121 of the edition of 1770). The dogmas of Creationism and Traducianism, which for so long a period exercised the brains and excited the wrath of opposing schools of so-called Theology, necessarily come in for a full share of discussion, with a strong bias to the former theory coupled with the most perplexing doubts as to the exact period when the little soul entereth the unformed clay.

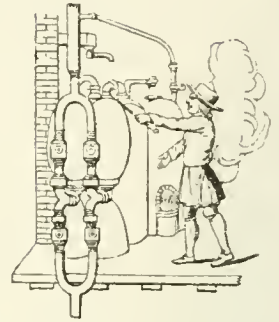
*Early Science.*—For a collector whose business avocations have brought him into daily contact with the later developments of mechanical science, and with the technical inventions of to-day, the germs of such discoveries cannot but have a piquant interest, and it was for many years my habit to procure every volume that could reasonably be obtained in illustration of the subject. The sum of my gleanings in this subdivision is just under a hundred volumes, but the little collection comprises a large proportion of the more rare and celebrated treatises, and has furnished the material for an illustrated but as yet unpublished chapter. Brief notices of a very few of the more remarkable books may interest my technical readers.

Vegèce (*Vegetius*), 1536, contains a large number of spirited full-page woodcut illustrations of machines for the art of war, among others a *Diver's dress* and *floating air-pipe*.—Agricola, *De Re Metallica*, Basil., 1556, an exhaustive treatise on mines and mining machinery, containing two hundred and seventy spirited woodcuts and distinct anticipations of modern "inventions" [among others of Watson's patent "*Four-point Ventilator*"] a book of almost inexhaustible interest.—Besson, *Theatrum Instrumentorum*, Lugd., 1578, with sixty engravings of ingenious if rather wild mechanical schemes; amongst others one of the earliest conceptions of a *Fire-engine*, the piston of which is worked to and fro by a screw, water being poured in through a funnel at each stroke!—Isacchi da Reggio in his *Inventioni*, 1579, a very rare volume, describes and illustrates in great detail a means of propelling a carriage without horses by means of the hand labour of four persons applied to spoke-wheels; he gives instructions for making the steering-gear and proposes to run at the rate of two miles per hour. The same principle is to be applied to the propulsion of boats by paddle-wheels.—Ramelli, *Le Diverse et Artificiose Machine*, 1588, text in Italian and French, with one hundred and ninety-three full-page engravings on copper. A splendid volume, evidently the result of large experience in the mechanical capabilities of its epoch; as usual, apparatus for the raising of water holds the field. Many of the devices are purely speculative, and the power absorbed by the friction of some of the complicated schemes would have prevented the apparatus from making a single movement; but on the other hand there are many intelligent

**Early Science.** anticipations of modern contrivances, notably of *Rotary Pumps*, the *Chain-Pump*, the *Mangle-motion*, the *Crank*, the *Deal-Frame* and (in Fig. 152) of a *Paddle-wheel* actuated by manual power.—Salomon de Caus, *Les Raisons des Forces Mouvantes*, 1615, a very rare book. Herein is an illustrated description of a method of raising water by means of hollow copper vessels partly filled with water, and provided with suction pipes dipping into a cistern, with ascending discharge pipes and suitable valves to each. Burning glasses were inserted in the sides of the vessels, and the heat of the sun's rays impinging on them caused in the upper part of the vessels a small pressure of steam to a desired point, which drove some of the water up the ascending pipe. In the chilly night a partial vacuum was formed in the vessels, and water from the cistern flowed up the suction pipe to replace it. In this arrangement are the germs of the engines of the *Marquis of Worcester* and of *Savery*, and of the more modern applications of raising water without a piston. This early notion of obtaining a gratuitous supply of motive force from the sun acquires an additional present interest from very recent incursions into the same romantic region. *Tesla's* latest idea is, we have been told, to concentrate the heat of the sun by a series of magnifying mirrors upon a cylinder filled with water, which will furnish sufficient steam to drive small motors, and we have just heard of a *solar engine* of 15 H.P. working successfully in California.—Branca, *Le Machine*, 1629, is a book famous in the history of the Steam Engine as containing a device for obtaining motive power by directing a jet of steam against the vanes of a horizontal wheel; it also contains a representation, the earliest, I believe, in a printed book, of a "*flyer*" for winding yarn. [In a drawing, however, by Leonardo da Vinci in the Library at Milan a similar apparatus is figured.]—In Robert Flud's *Utriusque Cosmi Historia*, 1631, are various quaint musical and mechanical appliances.—In Kircher's *Magnes*, 1643, is described a very neat apparatus for raising water by the action of steam in a closed vessel.—Isaac de Caus's *Nouvelle Invention de lever l'Eau*, London, 1644, a book of extreme rarity, and a work entitled *New and Rare Inventions of Water-Works now translated into English by John Leak*, 1659, are based on the above-mentioned work of Salomon de Caus; the latest edition of Leak's translation, 1711 ("by which *Invention* the *perpetual motion* is proposed and many hard labours performed") is accompanied by a description and illustration of *Capt. Savery's Engine* "for raising of vast quantities of water by Fire."—Of the *Spiritalia* of Hero of Alexandria

(B.C. 100) I have but a very late edition, 1647. Among his inventions the most widely known is the little globe suspended on trunnions, which revolves by the reaction through bent outlets of the steam formed within and is justly called the earliest steam engine. A "penny-in-the-slot" apparatus, by which a jet of water was squirted in the face of the dupe who dropped a coin into the mouth of a vase, has not been so often described. It is difficult to over-estimate the influence which the discovery of MSS. containing descriptions of *Hero's* various devices exercised upon the natural philosophers of the sixteenth century; much of the matter was transferred with acknowledgments to the pages of such writers as *Porta*, *De Caus*, and *Fludd*, but more was simply annexed without ceremony.—A Tract now of very great rarity, published or circulated in 1651, and written, as M. Dircks believed, by *Cressy Dymock*, is entitled "An Invention of Engines of Motion lately brought to perfection, whereby may be despatched any work now done . . . with better accommodation and more profit than anything hitherto known and used." The author distinctly tells his readers that his motive power was not (1) Springs, (2) Weights, (3) Men, (4) Wind, (5) Water, (6) Horses, each of which have their special inconveniences. This was apparently one of the perpetual motion schemes, and Dymock seems to have been a precursor of Keeley of Keeley motor fame.—The voluminous works of Gaspar Schott, *Hydraulica-Pneumatica*, 1657, and *Technica Curiosa sive Mirabilia Artis*, 1664, contain descriptions of a boat propelled by paddles driven by hand, with rope gear for navigation in shallow waters, provided with a device for lightening the draught of the vessel by means of compressed air, and of a gun to be worked, not by compressed air, but by the newly-discovered vacuum. His *Iocoseria Nature et Artis*, 1666, is an exceedingly quaint collection of practical jokes and tricks mechanical and hydraulic—and dodges of all kinds—how to make a sun-dial of your two hands, how to deprive a man of his shirt without taking off his coat, &c., &c.; a delightful book. His *Physica Curiosa*, 1697, by reason of its rarity, is much less known than it deserves to be. It was Schott who first made public in the second of these works the discoveries of *Otto Guericke* in relation to the vacuum, of which we have a fuller mention by Guericke himself in his beautiful book *Experimenta* . . . *Magdeburgica de Vacuo Spatio*, 1672.—Boeckler's *Theatrum Machinarum Novum*, 1662, is a repertory illustrated by 154 full-page engravings of most of the mechanical methods known in his time; *Corn-mills* driven by hand and by water power, *Edge-runners*, *Stamps*, *Saw-mills*, *Deal-frames*, *Forges*, *Punkahs*, all manner of *Pumps* actuated by hand, wind, and water, *Fire-engines*, etc., are here admirably figured and described.—The original edition of the celebrated little treatise by the Marquis of Worcester, "*A Century of the Names and Scantlings of such Inventions, etc.*," London, printed by J. Grismond in the year 1663—now literally worth its weight in gold. It is in No. 68 that we find "*an admirable and most forcible way to drive up water by fire*," the prototype, described with purposed vagueness, of the invention to be brought into practical use some forty years later by Thomas Savery, and in No. 98 the *Semi-omnipotent Engine*, the model of which the Marquis intended to be buried with him.—Suggestions of the possibility, first touched upon by Strada, of communicating with distant friends by two dials and needles working in sympathy are met with in many of these early treatises, but Falconer in his *Cryptomenysis Patefacta*, 1685, thus expresses his scepticism: "I know there are likewise Fables here confidently related of means for entertaining a correspondence at any distance by help of two needles of an equal size, touched by the same Loadstone, moving in a circle, whereon the Letters of the Alphabet are described, etc., and that by the mutual insinuation of Blood or Flesh, between two confederates. But the performance is impossible in Nature, as *Kircherus*, *Schottus*, and other great naturalists have clearly demonstrated."—The *Traité de plusieurs nouvelles Machines et Inventions Extraordinaires*, par M. D(enis) Papin, 1698, is a little book of great rarity and of greater importance. The projects therein described entitle the author to the credit of the invention not only of the *Safety-valve*, but also of the suggestion of the use of a partial vacuum produced by the condensation of steam for producing motion in a piston moving in a cylinder, and of utilizing the power so obtained for actuating of *paddle-wheels* to propel a boat. Moreover, as I had the good fortune to be the first to point out, therein is clear evidence that to *Papin* we owe the first divulgence of the construction of the *Centrifugal Pump* (see "*Engineering*," Dec. 5, 1890). Although Papin was an independent inventor of this enormously useful appliance, he was curiously enough not the first. That was one *Reiselius*, who thought fit only to describe what his apparatus would effect, without giving any inkling of its construction. This piqued Papin, who successfully accomplished the self-imposed task of re-inventing it. National jealousy has prevented our according to this fertile inventor the full measure

of credit to which investigation seems to show him to have been entitled.—To *Captain Savery*, whose patent was obtained in 1698, we owe the first practical application of the force of steam for raising water in his "*Miner's Friend, or an Engine to Raise Water by Fire*," 1712 (my copy is a beautiful one on large paper). This is an extremely uncommon book. The importance of Savery's invention or adaptation can hardly be over-estimated. For successive improvements of his apparatus we are indebted to Desaguliers, 1716; Gensanne, 1734; Rivatz, 1738; De Moura, 1740; De Riguy, 1766; Francois, Nuncarrow, Boaz, 1805; Pontifex, 1819, and its scope has been enormously increased by the invention of Hall in 1872.—The treatise of Leupold, *Theatrum Machinarum Hydraulicarum*, 1724; 53 full-page engravings. His is a mine of information of a more thoroughly practical character than those of most of his predecessors. The author, who calls himself *Mathematicus et Mechanicus*, was in fact what we should now call a *mechanical engineer*, capable of designing machinery which could for the most part be successfully constructed from his drawings. His *double-cylinder high-pressure lever engine*, for which he candidly admits his obligations to Papin, was a very distinct step towards modern high-pressure engines. In the *Theatrum* we have an illustration of *Newcomen's* steam engine, which Leupold calls "*Mr. Potter's Engine erected at Konigsberg*."—An important but almost disregarded contribution to the history of steam navigation is to be found in the *Specimina Ichnographica* of John Allen, M.D., 1730 (mine is the author's copy, with numerous notes and corrections in his hand for his paper in the "*Philosophical Transactions*"). His "*Navigation in a calm*" was effected by the propulsion of water through an aperture in the stern of the vessel by pumps actuated by the labour of many men, but he did not confine himself to the operation of the "*Pneumatick Engine*" by hand-power; he goes on to suggest that "*a Fire Engine (evidently Newcomen's)* with its Furniture should be put on board a 70 Gun Ship having on board the Pneumatick



SAVERY'S ENGINE.

Engine above described with two 7 foot cylinders and their pistons." The force, being equivalent to the labour of 90 or 100 men, he thinks would drive a ship of twelve or fourteen hundred tons at the rate of three knots an hour. The principle of propulsion is of course that some years ago employed in the "*Water-witch*." As *Jonathan Hull's* first patent for the application of paddle-wheels moved by a Newcomen's Engine was not applied for till 1736, it would seem that *Allen* and not *Hull* should be credited with the first conception of steam navigation.—Henry R. Palmer, *Description of a Railway on a new principle*, second edition, 1824; a scheme for covering the country with a network of light horse-railways. The track consisted of a *single rail* raised upon columns of greater or less height according to the undulations of the ground, on which ran a train of wheels carrying a yoke from which the carriages were suspended on each side of the rail at a considerable distance below it, thus anticipating the proposed electric railway between Liverpool and Manchester. These were drawn by a rope attached to the collar of a horse, for which a suitable track, not necessarily on a level with the rail-base, was provided. Proper arrangements were made for turning, passing, crossing-roads, etc.—Thomas Gray, *Observations for a General Iron Rail-Way or Land Steam-Conveyance; to supersede the necessity of Horses in all Public Vehicles*, fifth edition, 1825, plates. It must appear almost inconceivable to folks of this generation, who cannot remember as I can the time when all inland journeys except those between Stockton and Darlington and between Liverpool and Manchester had to be performed without the aid of steam conveyance, to find that so lately as in 1822 it was needful for Gray, an enthusiastic believer in the future of railway communication, to be labouring night and day in the endeavour to get the Government, the Post Office, the Board of Agriculture and the Corporation of the City of London—to pay some small attention to the benefits to be derived from the adoption of railways throughout the Kingdom! The opening words of his observations clearly indicate the apathy with which he had to contend, as well as the prescience of the author, at a time when locomotive engines of a primitive type were already in use. "If public attention could be roused, in order to examine impartially into the present policy of our inland conveyance, every individual would soon be persuaded of the absolute necessity of an entirely new system of national intercourse." A large engraving showing a number of stage-coaches and luggage-vans drawn by locomotives, which transmitted the power through a cog-wheel working into a rack

laid along the line, is headed by the verses: "No speed with this can fleetest Horse compare, No weight like this canal or vessel bear; As this will Commerce every way promote, To this let Sons of Commerce grant their vote." Gray devoted his life to the promulgation of his enlightened and progressive views, and died unrewarded and in poverty Oct. 15, 1848,—of whom his world was not worthy.

*The collection of sixty Liturgical Books* comprises, besides a certain amount of historical and controversial literature, some early service books.

*The Historical Books* comprise some 500 volumes, including a large number of 4to tracts, many of which are very rare, illustrating in an especial manner the periods of the Rebellion, the Restoration and the Revolution. The *Incunabula* are fully treated in the present volume. Among the 87 books catalogued under *Lexicography* are many glossaries of provincial dialects.

*Masques and Pageants.*—This little collection is of very modest extent.

The extreme rarity of the earliest tract, *Britannia Triumphans*, "A Masque presented at White Hall by the King's Majesty and his Lords on the Sunday after Twelfth-night, 1637, By *Inigo Jones*, Surveyor of his Majesties works, and *William Davenant* her Majesties Servant," arises I think from its suppression on account of the prejudice excited by the performance of the Masque on a Sunday.—Another very rare tract of four leaves gives "A True Relation of the Reception of His Majesty and conducting Him through the City of London. By the Right Honourable *Thomas Aley* Lord Mayor . . . on Tuesday the 29 of this instant May" (1660). This is followed by "*London's Glory* Represented by Time, Truth and Fame, at the Magnificent *Triumphs* and *Entertainment* of His most Sacred Majesty Charles the II. at Guildhall on Thursday being the 5th day of July, 1660" (London, 4to), and the "*Triumphs of Paris at the Reception and entrance of Their Majesties of France*," London, 1660, 4to (on the occasion of the Marriage of Louis XIV. and Maria Theresa).—There are four pageants of undoubted rarity on the subject of the rejoicings in honour of *Catherine of Braganza*. (1) "*The Phoenix*, her Arrival and Welcome to England . . . by *Samuel Holland*," London, folio, 8 pages; (2) *Triumphus Hymenæus*, London's Solemn Jubile upon the River of Thames coming with Catherine, Infanta of Portugal, from Hampton-Court to White-Hall, August 23, 1662," by *William Austin*, Esq., London, folio, 40 pages, printed in black and red; (3) "*Aqua Triumphalis*, Being a True Relation of the Honourable the City of London's entertaining their Sacred Majesties upon the Riuer of Thames" . . . Written by *John Tatham*, Gent., London, folio, 12 pages;

**Masques and Pageants.** (4) "*A Joyous Welcome* to the most Serene and most Illustrious Queen of Brides, Catherine the Royal Spouse and consort of Charles the Second" . . . By *William Austin*, Esq., London, folio, 8 pages, printed in black and red.—Others in the same reign are "*London's Resurrection to Joy and Triumph*, expressed in sundry Shews, Shapes, Scenes, Speeches, and Songs in Parts; Celebrious to the much-meriting Magistrate *Sir George Waterman*, Knight, Lord Mayor of the City of London, at the peculiar and proper Expences of the worshipful Company of *Skinners*, written by *Tho. Jordan*," London, 1671, 4to. This is a very rare tract; there is a copy in the Bodleian and another in the Guildhall Library. "Near to the presence of the King, Queen, Duke, and other Beams of the Royal Family, near Milk Street, is a Stage erected and fixed where the much magnified *Jacob Hall* and his Company express the height of their Activity in Tumbling and the like." [*Jacob Hall's* name frequently occurs in *Pepys's* Diary; *Lady Castlemaine* was in love with him (Diary, April 7, 1668), and *Pepys* interviewed him at Southwark Fair. In my collection of Engravings is the very rare original portrait of this celebrated performer on the slack-rope etched by *P. de Brune* after *I. van Oost*.] And another rare pageant, "*London in Luster projecting Many bright Beams of Triumph* disposed into Several Representations of *Scenes* and *Pageants* performed with great Splendor on Wednesday, October xxix., 1679, at the Initiation and Instalment of the Right Honourable *Sir Robert Clayton*, Lord Mayor of the City of London," London, 1679, 4to.—The last to be mentioned, and the last seventeenth century pageant I have, is "*The Triumphs of London* performed on Saturday, October 29, For the Entertainment of the Right Honourable *Sir John Fleet*, Kt., Lord Mayor of the City of London . . . all set forth at the Proper Costs and Charges of the Worshipful Company of Grocers. . . . By *E(lkanah) S(ettle)*," London, 1692, 4to.

*Melancthoniana* have been dealt with on pages 5 and 6.

*Occult Science*.—It is not needful for the occasional enjoyment of these cryptic volumes to take their contents too seriously, nor to weary the brain with speculations as to the importance or nature of the phenomena which may have underlain the inferences drawn or the dogmas propounded by their writers, nor to investigate the connection of some of these with alleged uncanny manifestations of our own day. The lazy reader may wander aimlessly through their pages with the certainty of finding something piquant or startling to reward his search.

In the 70 volumes under notice the following\* subjects are more or less fully dealt with: *Alchemy, Amulets, Astrology, Buccomancy, Chiromancy, Demonology, Divination, Exorcism, Faith-Healing, Magic, Oneirocrisis, Onomancy, Philosopher's Stone, Philters, Powder of Sympathy, Rhabdomancy, and Occult Science.* *Witchcraft*, by the following well-known authors and by others of less celebrity: Cornelius Agrippa, Roger Bacon, Avenaris, Cattan, John Gadbury, Joseph Glanvil, Gohorius, Sir Christopher Heydon, Johannes ab Indagine, Lemnius, William Lilly, Raymond Lully, Baptista Porta, Reichelt, Del Rio, Michael Scot, and Taisner.

Matters *Pyrotechnic* will receive attention in the second volume.

Premitting any notice of the books which deal with *Science and Art, Theology, Topography and Trade*, and of the *Foreign*(<sup>1</sup>) *Broadsides*, we come to the *Songs and Ballads*, 356 in number, of the seventeenth, eighteenth and nineteenth centuries, mostly illustrated with rude woodcuts, and many of them rare. It need not be said that they contain an abundance of amusing and often piquant material, but it does not seem necessary to give any special note of them here. It appears desirable, however, to pay some little attention to the *Engravings*, under various heads, which form the next undescribed portion of the Collection.

*Engraved Portraits*.—The third component of the original scheme, mentioned on page 8, for the illustration of Pepys' Diary, did not experience the same expansion in its scope as the *Broadsides* and *Historical Documents*. Its bulk lies in the period covered by the diarist's life, overlapping a little at each end. Royal and Noble Personages, Statesmen, Court Beauties and Dutch Admirals are herein pretty fully represented. The 362 prints of which it is composed are almost entirely contemporary; a large number are mezzotints, and care has been taken to obtain good impressions and early states where they could be procured at reasonable prices. A very few fine prints and rarities may be noted in alphabetical order of names.(<sup>2</sup>)

*The effigies of the Lady Anna, who was borne ye 17th of March, 1636, baptized ye 30th of ye same month in the Yeare of Our Lord God 1637, full length, standing, in child's dress, 4½ ins. × 2¾ ins.; an excessively rare portrait in line of the daughter of Charles I., who died in infancy.*—A rare and quaint mezzotint portrait of *Col. Blood*, h.l., "scraped on a pewter plate by Christopher Sharp, an ingenious turner of Cambridge."—*George Villiers, second Duke of Buckingham*, mezzotint by Beckett after Verelst (Chaloner Smith, I., page 23, No. 10), very fine impression second state, only two known of first state.—Of Charles II. there are 36 portraits, by *Hollar, Faithorne* and other engravers.—An extremely rare print of *Charles Edward*, whole length, engraved in line, by *Cooper*, Edinburgh, 1745. The Young Pretender is in Scotch dress, the "Manifesto" falling from his hand. Under an impression of this print sold in 1898 was the inscription: "*A likeness notwithstanding the disguise that any person who secures the Pretender is entitled to £30,000.*" Another print of equal rarity, engraved in line by *G. Will* after *Wass-dail*, whole length, in tartan dress, and in distance Edinburgh Castle with Union Jack falling from it. Inscriptions: "*En tibi me sculptum,*" &c., and "*From Copper*

(<sup>1</sup>) English *Broadsides* noticed in Vol. II. Smith, B.A., London, 1883.

(<sup>2</sup>) The references are to *British Mezzotinto Portraits*, by John Chaloner





*The lively Portraiture of John Felton who most Miserably Kill'd  
The right Hono:<sup>th</sup> GEORGE VILLEIRS Duke of Buckingham. August y<sup>e</sup> 23 1628.*

*A Coppie of y<sup>e</sup> Papers found in the lynnings of Feltons Hatt  
That man is Cowardlie base and deserues not y<sup>e</sup> name of a Gentleman nor Souldier, that  
is vnnillinge to sacrifice his life For y<sup>e</sup> honour of God lus Kinge and Contry.  
Lett noe man Commend me for doinge of itt, But rather discommend them selues as the  
cause therof. For if god had not taken away our harts for our sinnes he could not haue  
gone soe longe a live.*

*John Felton.*



here you see my outward part, But to oblige, Engrave me in your heart," &c. Neither of these prints is in the B.M.—The very rare line-engraving by *W. Sherwin* of *Barbara, Dutchess of Cleaveland*, seated, wearing large hat and holding shepherdess's crook. A refinement of feature is observable in this print which is not discernible in her other numerous portraits, several of which are in this Collection.—*Madam Davits (sic)*, mezzotint by *Valck* after *Lely*; first state of the print (*Chaloner Smith*, III., page 1,395, No. 2).—*The lively Portraiture of John Felton, who most miserably kil'd The Right Hon<sup>ble</sup> George Villeirs, Duke of Buckingham, August 23rd, 1628*, engraving in line, whole length. Felton stands with dagger in right hand, hat in left; below is "*A coppie of ye Papers found in the lynings of Felton's Hatt. That man is cowardlie,*" &c. *The original print*, of excessive rarity. It has hitherto been always assumed that only one impression of this print was in existence, viz., that in the Sutherland Collection at Oxford. I obtained my impression from a catalogue of cheap portraits for illustration issued by a print-dealer in Paris. I have also the well-known reproduction by *Rd. Sawyer*, of which only fifty copies were struck off.—Two beautiful mezzotint portraits of *Robert Feilding* (see page 14), by *Beckett* after *Wissing* and by *V. Vaart* after *Lely* respectively (*Chaloner Smith*, I., page 32, No. 37, and III., page 1,404, No. 2).—Among the portraits of *Nell Gwynne* are: (1) a beautiful impression of the very rare and celebrated print by *P. Valkk*, after *Lely*, of *Madam Gwin*, with the Lamb, and the inscription "*The Sculpters part is done, the features hitt of Madam Gwin, No Arte can Shew her Witt*"; (2) a mezzotint by *Gascar* (*Chaloner Smith*, II., page 526, No. 6); she is shown standing in a garden, facing slightly to left, looking to front, curls, earrings, necklace, low dress, basket of flowers in hand, two children by her side: from the Sykes' Collection: only one other impression is known, viz., that in the B.M., which is not nearly so fine as this; (3) *Nell Gwynne* impersonating *Cupid*, mezzotint, three-quarter length, nude, wings on shoulders: *P. Cross*, *R. Tompson*, excudit (*C. Smith*, III., page 1,372, No. 19): verses, "*Had Paris seen her he had chang'd his suit, And for this Hellen giu'n the Golden Fruit. The Subjects wishes and the Sovereigns Joy, Who burns with better Flames our second Troy. Wit, beauty, goodness, and good humour too Are more than any Venus else can shew.*" One impression only known of the first state before inscription. The B.M. print is a very poor one; the present is a splendid impression from the *Blackburne* and *Sir M. M. Sykes'* Collections.—*Madam Hewse* (*Margaret Hughes*), three-quarter length, sitting by fountain with shell in her hand, low neck, short sleeves; *R. Williams*, after *Lely* (*C. Smith*, IV., page 1,602, No. 25), (first state?).—*James III.* (the Old Pretender), infant in cradle on a large cushion, over his head a wreath of laurel, a crown and letter "P"; mezzotint, *J. Smith*, after *Kneller* (*C. Smith*, III., page 1,226, No. 246); a beautiful print.—*Sir Peter Lely*, mezzotint, *J. Becket*, after *Lely*, first state (*C. Smith*, I., page 40, No. 63).—*Mary, Princess of Orange*, engraving in line; "*Sold by Willm. Faithorne at ye signe of ye Shipp within Temple Barr.*" A very fine impression in the first state, of this beautifully-engraved portrait.—*Frances Theresa, Duchesse of Richmond*, whole length, wand in hand, robes edged with embroidery, low neck, short sleeves, plumes on head-dress; mezzotint, by *Gascar* (*C. Smith*, II., page 527, No. 11). An exceedingly rare print, of which only five impressions are known.—*Madam Jane Robarts*, three-quarter length, seated, neck bare, short sleeves; mezzotint, after *Lely*, "*sold by Alex. Browne at ye blew balcony in Little Queen Street*" (*Chaloner Smith*, I., page 119, No. 32). Of the first state of this print only one impression is known; of this, the second state, only two besides the present.—The very fine mezzotint of *John, Earl of Rochester*, by *Beckett*, after *G. D. Vois* (*Chaloner Smith*, I., page 22, No. 7), is a curiosity. In its first state it was a portrait of the too well-known *Adrian Beverland* (author of the proscribed little book entitled "*Peccatum Originale*"), and a very faithful one, as can be seen by another beautiful mezzotint, also by *Beckett*, in this Collection. It is a three-quarter length; *Beverland* sits on right, front face, wig, cravat, pipe in right hand, to left a table behind which a woman sits, low dress, holding up her right forefinger, her left hand on a book open before her. Under this, *C. D. Vois, Lugd, pinxit, Jo. Beckett, Londin, excudit*. In our print the words *Londin, excudit*, are erased, and in their place are *fe. S. Lyne exc.*, and the inscription inserted, "*John, Earl of Rochester, aged 33 years—Peccatum Originale. This was she, That first pluck'd Fruit from the Forbidden Tree. Satyr on Woman.*" It was a curious conceit on the part of *Mr. Lyne* to make the portrait of the libertine *Beverland* serve for that of the scapegrace *Rochester*.—*The Lady Williams*, full length, standing, neck and bosom bare, sleeves to elbow, lace veil, mezzotint, by *J. Beckett*, after *W. Wissing* (*Chaloner Smith*, I., page 52, No. 97). Of the first state of this beautiful print only one impression is known; of this, the second state, only one besides the present.

*Portraits of Remarkable Characters.*—Of the print collectors of modest means whose resources do not allow excursions into those higher realms of the pursuit wherein, after an hour happily spent at Christie's, you may walk home with a dozen *J. R. Smiths* or *Val Greens* under your arm without being more than five or ten thousand pounds out of pocket, a large proportion have at one time or other got together in a more or less systematic fashion a series of portraits of *Remarkable Characters*, and whether the method of selection has been eclectic or all-embracing, the result usually affords hardly less pleasure to his friends than to the collector himself. For my own part I prefer a few carefully selected original contemporary engravings to a huge mass of scraps from all sources, of small intrinsic value, and mainly consisting of modern copies or cuttings from illustrated papers, such as is not unfrequently to be met with at sales. I have seen an assemblage of this character containing 5,000 prints for which I would by no means exchange my own very moderate store of about 500. In the thirty-five groups into which this sub-section (containing prints principally of the sixteenth, seventeenth and eighteenth centuries) is roughly divided, specially interesting examples are found under the following heads:—

*Adventurers.*—Of *Eliza Canning*, the interesting enigma who in 1754 contrived to divide the town into *Canningites* and *Anti-Canningites* or *Gypsyites*, and the mystery of whose story has never been satisfactorily penetrated, there are in this Collection a large proportion of the portraits, prints, broadsides, books and pamphlets which were issued before, during and after the time of her seven days' trial and conviction at the Old Bailey.—There are portraits, etc., of the notorious adventuress referred to under "Curiosa," page 33, *Mary Carleton*, "the German Princess." Her history is even more *bizarre* than that of *Canning*. Born in 1624, the daughter, as some say, of an itinerant fiddler of Canterbury, she seems to have inherited his roving nature, and from her early years led a life of intrigue. She travelled

**Portraits of Remarkable Characters.**

in the Low Countries in the capacity of a domestic servant, and returning to London about 1661, represented herself as being the daughter of *Henry van Weolway*, lord of *Holmstein*, and as having a fortune of some £60,000 a year. In 1663 she married *John Carleton*, brother-in-law of King, a vintner, who in turn had passed himself off on her as a lord. She was soon found to have been several times married, and was committed to the Gatehouse for bigamy (here Pepys saw her, Diary, May 20, 1663) and acquitted. Shortly afterwards she took lodgings in that most interesting thoroughfare, *Fulwood's* (now Fuller's) *Rents*, in Holborn. She next appeared in the title rôle of a play, *The German Princess*, written for her, which Pepys saw and disliked (April 15, 1664). She was soon in Newgate again for theft, tried, found guilty and condemned to death, but her sentence having been commuted she was transported to Jamaica in Feb., 1671, obtained her liberty for saving the life of the captain, which was threatened by a conspiracy, and returning to England, committed many robberies, married a lawyer's clerk at Canterbury, two days afterwards robbed the King's watchmaker of £600, was tried at the Old Bailey, but reprieved till examined by a jury of matrons, and finally hanged at Tyburn on Jan. 22, 167 $\frac{2}{3}$ , with Carleton's portrait in her bosom.—*Bearded Women.*—*Helena Antonia*, a very hirsute lady of the sixteenth century, lace ruff, full beard, short hair in net, *D. Custod*, exc., Augsburg.—*Barbara Urselin*, wife of John Michael Van Beck, born at Augsburg in 1629; the exceedingly rare original portrait by *Gaywood*, engraved about 1658. This is probably the *Ursula Dyan* whom Pepys saw on Dec. 21, 1668, "a strange sight which pleased me mightily"; but his description falls far short of Gaywood's presentment, in which the visage is practically that of a Skye terrier, the forehead being covered with hair and the beard beginning immediately under the eyes.—*Anna Macallame*, "borne in the Orknes of Scotland in the year of our Lord 1615, being presented to the Kings Majesties sight Octob<sup>r</sup>, 1662"; the original print.—The portraits of *Centenarians* do not appeal to me as do those of most other "Remarkable Characters." There is nothing in the calling of a centenarian which involves the possession of special peculiarities of form or feature, and in many instances his lineaments are rendered in a needlessly repellent fashion by the engraver. Still I suppose he has his uses, and it seemed unkind not to give him a shelter, so that some sixty or seventy of his tribe have gathered themselves under my roof. The group is of course headed by the renowned trio whom we all associate with an apocryphal longevity, to wit, *Henry Jenkins*, *Catherine Countess of Desmond*,

and *Thomas Parr*, who were credited, in the uncritical period which they graced, with the respective ages of 169, 162 and 152 years respectively.—*Jenkins* is best represented by the fine, half-length etching by *Thos. Worlidge*, 1752, published with descriptive matter in letterpress by T. Bowles and John Bowles & Son. *Jenkins*, who died in 1670, claimed to have been born in 1501, and to have taken arrows to *Flodden Field* (fought in 1513).—The fine mezzotint portrait by *N. Grogan*, and published in 1806 by Henry Pelham, Esq., of *Catherine Fitz-Gerald, Countess of Desmond*, gives the date of her birth as 1464. She married in the reign of Edward IV., danced with Richard, Duke of Gloucester, at the age of 140 went from Bristol to London to solicit relief from the Court, and is supposed to have died in 1626.—*Old Parr*, supposed to have been born in 1483, is a favourite subject for the engraver, but I have no prints of him of any artistic merit. Whatever may have been the year of his birth he died in 1635.—Of less celebrated centenarians there is a mezzotint by *G. Bockman* of *William Walker*, 1613-1736, who fought for Charles at Edge Hill; one by *Faber* of *John Philips, Gent.*, 1625-174½; a proof before letters of a rare etching (from Mariette's collection, 1680) of *Robert Smith*, aged 112; and a good engraving in line by *G. Virtue* of *John Graves*, born in 1513, dying in 1616.—*Criminals*.—Among the portraits of these good folks are two large contemporary engravings, which I believe to be of great rarity, both referring to the notorious *Jonathan Wild*; the first is headed, "*The Funeral procession of the celebrated Mr. Jonathan Wild, Thief-Taker General of Great Britain and Ireland, together with a list of all ye principal Priggs hanging in Effigie*," etc., etc., an extraordinary composition containing the names of forty thieves "whom honest Jonathan sent to Tyburn before him." The second is entitled, "*The several Degrees taken by Jonathan Wild's pupils . . . to their final promotion at Tyburn*." There are also contemporary prints of *Jack Sheppard*, *James Whitney* and other notable highwaymen.—*Deformities*.—In the list of prints of persons notable for some deformity I must make special

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mention of those of a great favourite of mine, *Mathew Buckinger* (A.D. 1674-1722), born without hands or feet, whose microscopic calligraphy is, under the circumstances of his natural disability, perhaps the most wonderful the world has ever seen. Of him a few particulars will be found in the list of Historical Broadsides, Vol. II., page 134, wherein I briefly mention some of his performances. In the present section are elaborate engravings of his feats, authenticated by his own beautifully-written autograph, and portraits to which additional value is by the same means communicated. He had a successor greatly inferior to him in talent, *Thomas Inglefield*, born in 1769, and still more sadly truncated, by whom I have an etching of really good technique. The needle was held between the stump of the left arm and the cheek, and guided by the muscles of the mouth. Other performers, also of a lower order of artistic merit than Buckinger, but making an admirable use of what Nature had left to them, to wit, *Thomas Schweicker*, born in 1541, *Magdalena Rudolf*, born about 1612, *Johann Wijnistorff*, born in 1700, and *Johann Jacob Everth*, born in 1762 (to all of whom hands and arms had been denied), executed with their feet endless tricks which are here in delicate contemporary engravings delineated.—The *Faith Healers* make but a small show, but among them is *Valentine Greatrakes, Esq.*, famous as we all know for curing diseases "*by the stroak of his Hand only*." His very rare portrait engraved by *Faithorne* and the later copy are accompanied by a contemporary print of an earlier manipulator, "*The Effigies of George Jones, whom God hath given the Gift of Healing*."—Following these are engravings under the headings of *Feats of Strength and Dexterity*, including among many others:—A very rare engraving in line by *G. P. Ausbiegel*, Norib, 1766. *Jacob Bates, the famous English Horse Rider*, stands leaning on his horse in the centre of a railed enclosure surrounded by a crowd of spectators, among whom, if I mistake not, are *George* and *Charlotte*. His exploits, riding four horses abreast, etc., are commemorated by the presentments of fourteen other Bateses galloping about in the same area.—Representations of the several surprising Performances of the Famous Ballance-master Mons<sup>r</sup> Brila, as they are perform'd every Evening at y<sup>e</sup> New Wells in Goodman's Fields, June 10, 1741: a large line engraving, containing thirty of these representations greatly resembling those of modern performers.—*The surprising Equilibres on the Slack Rope by the Grand Turk Mahomed Caratha, which He has perform'd with universal Aplause, at the Theatre Royal, Covent Garden, the Haymarket, and now at the New Wells, near London Spaw*. A well engraved print, with portrait of Mahomed and sixteen representations of his performances.—Portrait engraved in line of *William Joy* at the age of twenty-four, surrounded by representations of his feats of strength. This athlete gave many demonstrations of his marvellous powers before William III. and his court.—Portraits of *Anthony*

*Maddox* the equilibrist :—(1) a beautiful mezzotint by *Houston*, after *King*, of this popular performer, who is richly dressed, star on breast, and holds a straw in his right hand, verses at foot ; (2) a line engraving portrait, h.l., of *Maddox* balancing a straw on finger of right hand : surrounding this are representations of his slack rope performances, entitled “*Anthony Maddox, the surprising English posture Master, that performed before His Majesty (George III.) at the New Theatre in Covent Garden (opened Dec. 7, 1732), and excels the performances of ye Great Turk and all other Foreigners in that Art of Dexterity*” ; (3) a large and very rare engraving in line. In the centre column are three portraits of *Maddox* headed by the odd inscription, *Sum Solus in Monds (sic)*. In the upper and lower he is kicking a straw which he seems to have been able to treat as if it were an object of appreciable weight. In the centre he stands balancing a straw on a finger. Below is the inscription *For Grace and Fashions he excels all Nations* ; around are disposed representations of his performances on the slack rope.—A portrait of *James Miller*, the swordsman whose encounter with *Timothy Buck* furnished material for No. 436 of the *Spectator* ; also an apparently unknown plate of a similar battle engraved by *Sotin* and dedicated by *Miller* to *John Frederick, Esq.*—A portrait of *Thomas Topham*, wh.l., standing on a platform with a strap round his shoulders. With this arrangement he lifted, on May 28, 1741, in Cold Bath Fields, in honour of Admiral *Vernon*, and before a concourse of thousands of spectators, three hogheads of water weighing 1,836 lbs. *Joy* and *Topham* divide the honours of English athletics at that period.—Several very rare contemporary portraits of *Eva Fliegen*, “the miraculous Mayd of Cleve, born 1574, etc., who lived for fourteen years on flowers” !—Among the portraits of the *Mystics* are those of *Boehmen*, *Paracelsus* and *Fludd*.—With the rare engraving representing *Roger Payne* in his workshop I preserve one of his entertaining bills for *book repairing* full of quaint comments ; a page is filled with description and laudation of his own work, the charge for which was only 2s. od.—Of *Miss Atkinson*, the *Pig-Faced Lady*, there are four exceedingly quaint representations.—Of *Quakers* a large number of portraits, some complimentary and others satirical.—Among the portraits of the *Religious Enthusiasts* will be found those of *Melchior Hofman*, the Anabaptist ; *Michael de Molinos* (Chief of the Quietists), condemned for Heresy by the Inquisition in 1687 ; *Thomas Baskerville*, King of Jerusalem ; *Jeremiah Burroughes*, the Gospell-Preacher to Stepney and Cripplegate ; *Richard Hirst*, hanged at Lancaster in 1628 ; *William Powell* (the Highgate Prophet), etc. ; *W. Huntington*, S(inner) S(aved), 1786 ; *Richard Brothers*, “Prince of the Hebrews.”—The ever-welcome subject of *Tobacco* is illustrated by fine mezzotints, a proof, b.l. and an engraving in the next state by *J. Faber*, after *A. Pond*, of *Benjamin Bradley* (died 1751 ?), whose title to fame appears to have rested on his opposition to Sir Robert Walpole’s proposal to subject tobacco and wine in 1732 to the duties of Excise.—The frauds of *Mary Toft*, the “Rabbit Breeder,” have been noticed under *Curiosa*, and three contemporary engravings containing abundant details of scenes in this absurd mystification for the elucidation of the books therein mentioned.—Lower down in the list comes the strange heading *Water-Drinkers*. The water-drinker or water-spouter was a conjurer akin to the inexhaustible bottle illusionist of our day, but with this difference, that his not very edifying performance consisted in swallowing in the presence of the spectators an enormous quantity of water and ejecting it from his mouth in turn into a great variety of glasses arranged for that purpose before him, producing to all appearances wines and liquors of all sorts at will. The first inventor of this delicate device seems to have been one *Blaise de Manfré*, of whom there is in this Collection the extremely rare original portrait by *Hollar*, as well as a later copy ; in these the operation—not repugnant, it would appear, to the taste of the time—is plainly depicted. By him was instructed one *Floram Marchand*, who performed in London in 1650 and perhaps earlier, claiming the title of *Le Grand Boyeur de Tours*. A 4to tract of extreme rarity, in the present Collection, entitled “*The Falacie of the Great Water-Drinker discovered*,” was issued, with a portrait of *Floram*, by his former backers, *Thomas Peedle* and *Thomas Cosbie*. In its six pages not only is the secret *modus operandi* set forth by the authors, but an offer is made to exemplify their theory in their own persons by public demonstration. There had evidently been a split in the camp. To *Blaise* and *Marchand* succeeded *Filippo Guilianni D° Scoto Romano*, of whom I have two contemporary portraits, one of which was engraved in Nuremberg in 1680. This gentleman pirated not only the performance but also the trade-marks of the first and true inventor, to wit : (1) the sun in his splendour, under which the words *Solus Sicut Sol* ; and (2) a winged figure holding a trumpet, and the words *Fuma Volat*. It would be difficult at the present day to duplicate this little collection of *Water-Drinkers*, or as they are sometimes termed *Water-Spouters*.



VĒRA EFFIGIES DNI. BLASII DE MANFRÈ NETINI SICULI. *Æt. 72. 1671*

Seu ueterum simulis non confusa sacula facti,  
 Seu tua te ratio credere tanta uetet,  
 Visa tamen mea celsa probant, cum Caesar Reges  
 Miriadumq; oculi quos stupor attonuit.  
 Ille ego purarum grandis potator aquarum  
 Qui prius undiferis uinâ refundo cadis,  
 Et quæcumq; tibi seu rubra, aut candida poscas,  
 Vtinq; de largo gutture dona paro

Quin etiam supra reliquis optaris adustum  
 Id tibi, de sumpto gurgite munus erit,  
 Lac, oleum, lupuli potum, florumq; liquores,  
 Insper angelici pascat odoris opas,  
 Omnia miscebo salubentis gutture promo,  
 Et denum abiuolam lactis potentia, aquam,  
 Ambrosi: auge ueni, uolo sint tua lumina tactos,  
 Unde queas largo credere dona Deo.

FACSIMILE OF THE VERY RARE PORTRAIT OF BLAISE DE MANFRÉ  
 ENGRAVED BY HOLLAR. (See next page).





*Writing Masters.*—The art of *Calligraphy* has for me a special and hereditary interest, and in the little collection of some thirty treatises on the subject are to be found many interesting particulars and beautiful specimens of the art, among which may be mentioned those of *Baratti, Barbedor, Bickham*,<sup>(1)</sup> *Champion, Cocker, Gurney, Hodgkin, Holloway, Lewis, Macaulay, Mason, Materot, Perlingh, Picart, Pulman, Rich, Seddon, Senault, Shelton, Smith, Velde, Watson, and Weston.*

The portraits in line and mezzotint, though only some sixty in number, form rather an important little sub-section, as among them are those of many of our most distinguished penmen:—

*John Davies*, of Hereford, "the writing schoolmaster" (writing master to Prince Henry), 1565-1618, h.l. in oval.—*Richard Gethinge*, his scholar, 1588-1625, portrait in line by *Chantrey*.—*Thomas Shelton* (born 1601), line engraving, in oval.—*Jeremiah Rich*, 1638-1660, many portraits in line.—*John Ayres*, writing master in St. Paul's Church-yard, 1640-1705, portrait in line by *J. Sturt*.—*John Seddon*, 1644-1700, line engraving in oval.—*Theophilus Metcalfe* (flourished in 1649), line engraving.—*George Shelley*, S(cribendi) M(agister), 1666-1736, portrait in line by *Bickham*.—*Charles Snell*, 1670-1733, portraits in line by *Elder* and by *Bickham*.—*Major Ralph Snow*, 1670-1744. Two most interesting original documents in the juvenile hand of *Snow* accompany the fine mezzotint by *A. Vanhaecker*, after *J. Whood*. The first is a love-letter beautifully written in letters of gold on one side of a very large sheet, folio, dated Jan. 5, (16)91, in *Snow's* twenty-second year, to a lady whose surname I have been unable to ascertain: "*Madam, after my most endeared affections Love and Service presented unto you. This is to let you understand that since I had the Happiness to see you I have made it the Subject of my Contemplations what of God I saw in it that I always desired that if it should please the Lord to bring me into a Conjugall Relation it might be with one y<sup>e</sup> truly fears God and such an one Madam I do believe you to be,*" etc. . . . The second, also in *Snow's* calligraphic hand on paper of the same size but in ordinary ink, dated Jan. 15, 1691, to the lady's father whom he addresses as "Reverend Sr." He understands by my Master *Marsh* that the Rev. gentleman is much displeas'd at his attentions to his daughter *Elizabeth*, and has said "*It was the worst of theft.*" He assures him that he loves Mrs. *Elizabeth* for her Vertues only, and pleads that whilst the Lord continues his hand for WRITING and his tongue to give instruction for the mathematicks all will go well. "*Sr if you please to acquaint Mrs. Elizabeth when and where I shall wait upon you to know your pleasure this being all at present. I recommend you to the protection of the Almighty and remain Sr your most humble Servant,* *Ralph Snow.*"—*John Clarke*, 1688-1736, writing master and accomptant, portrait in line by *Bickham*, after *Foster*.—A group of the portraits of the six writing masters of London, *Mr. Charles Snell, Mr. George Shelley, Mr. Robert More, Mr. Ralph Snow, Mr. Thomas Ollyse,* and *Mr. John Clarke*, whose lives were comprised between the dates 1666 and 1744.—*John Smith*, "Writing Master in London," flourished 1690, very fine portrait in line.—*Abraham Nicholas*, 1692-1744, line engraving, h.l., in oval cartouche.—*Eleazar Wigan*, in oval, fine portrait in line by *J. Sturt*, after *J. Closterman*, "At the Hand and Pen on Great Tower Hill," 1695.—*William Brooks*, "Writing Master and Accomptant," in oval, portrait in line by *G. Bickham*, after *P. Tomlinson*, 1696-1749.—*John Langton*, Writing Master in Stamford, "Who in the year 1700 revived the noble art of Glass Painting and Tinging in the way of the antients . . . and in the year 1713 had the honour of presenting one of his MSS. to her Majesty Queen Anne," line engraving, portrait in oval cartouche.—*Joseph Champion*, 1709, flourished 1733-1762, fine portrait in line by *J. Hulett*, after *H. Gravelot*.—Also a beautiful mezzotint, *Mr. James Weston*, flourished 1727-1743, in oval, portrait in line by *J. Cole*, after *S. Dowling*.—*Mr. Tomkins*, half length in oval, in line by *Schiavonetti*, after *Engleheart*.—*William Kippax*, the beautiful title-page to his *New Book of Arithmetic*, half length in oval, in line by *Nath. Parr*, after *H. Gravelot*.—*Harry Ashby*, writing engraver, 1744-1818, in oval half length, in line by *Holl* after *Borchardt*.—*John Willis*, ob. 1760, very fine portrait in mezzotint, half length, wig and flowered gown, by *Fisher*.

(1) *Bickham* had collected many trade cards and other pieces of calligraphy of his contemporaries, and a portion at least of this collection came into my hands some years ago.

*Historical Prints.*—Of the *Historical Prints* (1574-1759), 150 in number, I am rather proud. They are all *contemporary* engravings, many of them of rare occurrence, and a large proportion of consideration as regards size and importance. It is hardly necessary to say that a Dutch *provenance* is preponderant. At a period when our own engravers were comparatively torpid theirs were unceasingly active. Not only did they lose no occasion of celebrating their doubtful victories over the English fleets and the incomparable exploits of Dutch William, but they had from a much earlier date condescended to interest themselves in our private affairs and internal tragedies, accompanying for the most part their engravings by long and minute recitals in type of the events thus illustrated by the needle or the burin. Many of these are of very large size, say 18 in. by 27 in., filled with the most elaborate detail, and often of a very decorative character. The collection contains records of the following among other events:—

*The Coronation of James I.*, 1603.—*The Installation of Frederick, Duke of Wirtemberg, as K.G.*, 1603.—*The Powder Plot*, 1606.—*The Ceremonies at the Marriage of Frederick, Elector Palatine, and the Princess Elizabeth*, 1613.—*The Coronation of Frederick as King of Bohemia*, 1619.—*The Signing of the Articles of the Spanish Match*, 1623.—*The Execution of Strafford*, 1641.—*The trial of Archbishop Laud*, 1644, engraved by Hollar.—*The Battle of Nasebie*, 1645, engraved by Sturt.—*The Trial of Charles I.*, a very fine broadside, the print by Allard containing an abundance of detail.—*The Execution of Charles I.*, 1649, five engravings.—*The Exploits of William of Orange*, a very large and elaborate print.—*The Crowning of Charles II. at Scone*, 1651.—A series of large engravings illustrating the Journey of *Charles II.* in Holland, May 25 to June 2, 1660.—*The departure of Charles II. from Scheveling for England*, 1660, two fine and well-known prints by Dauckarts and Visscher.—*The Coronation of Charles II.*, 1661, by Aubry.—*The Execution of the Fifth Monarchy Men*, and Exhumation of the corpses of Cromwell, Ireton and Bradshaw, 1661.—*The Departure of Catherine of Braganza from Lisbon*, 1662, *Her Landing at Portsmouth, and Convoy from Hampton Court to Whitehall*, 1662.—*The Sea-fight between the English and Dutch*, June  $\frac{1}{2}$ , 1665, two large engravings.—*The Sea-fight at Bergen*, 1665.—*The Sea-fight between the English and Dutch*, June 11, 12, 13, 1666, four large engravings.—*The Burning of the Dutch Ships at the Vlie*, August 18 and 19, 1666.—*The Burning by De Ruyter of the English Ships at Chatham*, July  $\frac{1}{2}$ , 1667, seven engravings (a remarkably complete collection).—*The Treaty of Breda*, 1667, three very large engravings.—*The Murder of John and Cornelius de Witt*, 1672, five engravings.—*The Dutch Sea-fight against the English and French*, June 7, 1673.—*The Marriage of William of Orange and Mary Stuart*, many very large and ambitious prints.—*The Sentence on the Duke of Stafford*, 1680.—*The Rye House Plot*, 1683.—*The Coronation of James II.*, 1684.—*The Execution of Monmouth*, 1685.—*The Order of Sailing of the Fleet of William of Orange*, 1688, five engravings.—*His Departure and Arrival in England*, 1688, five large engravings.—*His Entry into London*, Dec. 18, 1688.—*The Life and Abdication of James II.*, 1688, a very large engraving with portrait and ten vignettes; a most interesting sequence. This print is rare, and not in B.M.—A similar one of still greater importance, the various scenes in his flight being minutely portrayed.—Another dated Jan. 1, 1689, with portrait in oval of James II., representations of the flight of the Court and family, and of the meeting at St. Germain between James and Louis XIV.—Many prints of the *Entry into London, Coronation etc., of William III. and Mary*.—*The Battle of the Boyne*, 1690, three engravings.—*The Battle of La Hogue*, 1692.—*The Battle of Blenheim*, 1704.—*The Funeral of Mary Clementina*, wife of the Old Pretender, 1735.—*The Victories of Portobello and Chagre*, 1740.—*The Battle of Culloden*, 1745, a very large print, 36 in. by 22 in.—*The Siege of Quebec*, 1759.

*Satirical Prints.*—Of *Early Satirical Prints* connected with English History far too little is generally known. Most of us are familiar with those of the end of the eighteenth and beginning of the nineteenth centuries, with the *Rowlandsons* and the *Gilrays*, the *Bunburys* and the *H.B.'s* and the like, but seldom see in the sale-rooms or elsewhere those rare and piquant productions which satirized now one political party and now another in the days of Charles I., the Commonwealth and Protectorate, of Charles II., James II., William and Mary, and Anne.

Who am I, who am I like, what nobody.  
 Sure I'm the Picture of a Patenty



Loe' here is he, whose Hogs-head now doth vent  
 Naught but Peccavies, since the Parliament,  
 Wolfe like devourer of the Common wealth  
 That robs by Patent, worse then any stealth  
 Ails Fish, comes to his heere, Toraco wine & raggs;  
 Make full his Coffers, with his numbre a baggs.

( Coales, Salt, & Butter, pipes, Cards, Lynns, and Soape  
 Are free to buy, and sell, loave him the Roape.  
 Hee feares no damning, this doth make him start,  
 That Patents slammed are, this breakes his hart:  
 Strong serues support him that hath seruid vs all.  
 And now we see, to see this strong man fall.

## THE PATENTEE.

(1641) Engraved by Hollar.

"This print shows a figure shaped like that of a man standing, turned to our left and built up of various articles. Thus, it has a wolf's head, fingers of fish-hooks and legs of screws. An ornament of crossed tobacco-pipes is suspended to a strap on its breast, together with a roll of Virginia tobacco and a pack of playing cards; this strap sustains at the back of the figure a basket of rags, inscribed 'Raggcs, P' (atent). On the right arm appears a covered flagon, 'Wine P' (atent); round the left arm are twined papers of pins, 'Pinnes Pat' (ent). On the left skirt of the coat is a salt-box, 'Salte P' (atent); on the right hip of the same is a barrel, 'Sope P' (atent). A firkin, inscribed 'Buter, P' (atent), is on the right thigh; a measure heaped with coal on the left thigh is marked 'Coles P' (atent). The fish-hooks, which serve for fingers, lead with cords to bags, which are respectively inscribed '1000,' '6000,' '1000,' '3000,' '6000,' '5000,' '8000,' and to a casket which contains smaller bags, marked '4000' and '300.'"

[From the description of the engraving in the *B.M. Catalogue of Satirical Prints.*]

Attacks on the patents and monopolies granted to Courtiers and favoured individuals, and half-hearted attempts on the part of the Sovereign to effect at least a nominal suppression of the scandals to which they gave rise, permeate the history of legislation throughout the reign of James I., and the first fifteen or sixteen years of his successor. We have in a notice of this satirical print to do only with the latter period. In the fifteenth year of Charles I. a proclamation was issued <sup>(1)</sup> utterly revoking and determining the several commissions and licenses therein set forth, *inter alia*, licenses to transport sheepskins and lambskins, for the sole transporting of lamperns, for guaging of red-herrings, for sealing of bone-lace, for making and guaging of butter-casks, for sealing of linen cloth, for gathering of rags, for sealing of buttons, etc., etc., etc., also all patents for new inventions not put in practice within 3 years. "This Proclamation," says *Rushworth* "gave great Satisfaction to the King's Subjects in the North and much more in the South, for these Projects and Monopolies had been grievous to the People who cast out Words of an Indisposition to march in the Army whilst these burdens were upon the people." But the satisfaction was shortlived. In April, 1640, the Attorney General reported that patents called in were still kept up, notwithstanding the King's proclamation which declared them void, and it was ordered that Edward Stockdale, one of the King's messengers, should give warning to all those patentees and others concerned to bring in the said patents, licenses and commissions to the Council chamber and with them personally to attend the Board. Within a week after the opening of the long Parliament, a stirring speech was made by Sir John Culpeper <sup>(2)</sup>. He said: "I have but one Grievance more to offer unto you, but this one comprizeth many: It is

- (a) Patent for £4 per tun upon Wine.
- (b) License to dress meat in the Taverns.
- (c) Imposition on Coals.
- (d) Patent for Soap.
- (e) Tax upon Salt.
- (f) Patent for Cards and Dice.
- (g) Beavers, Felts, Bone-luce, etc.
- (h) Patent for Pins.

a Nest of Wasps or Swarin of Vermine which have overrept the Land, I mean the Monopolies and Pollers of the People; these like the Frogs of Egypt, have gotten possession of our Dwellings and we have scarce a Room free from them. They sup in our Cup (a). They dip in our Dish (b). They sit by our Fire (c). We find them in the Dye-Fat (d), Wash-bowl (d) and Powdering Tub (e). They share with the Butler in his Box (f). They have marked (g) and sealed (g) us from Head to Foot. Mr. Speaker, they will not bate us a pin (h). We may not buy our own Cloaths without their Brokerage," etc. The print of the *Pattenty* doubtless made its very pertinent appearance at this very juncture.

<sup>1</sup> *Rushworth*, III., 915.

<sup>2</sup> *Do.*, III. (1338).

The bibliography of this fascinating subject has been fully investigated in the *Catalogue of Satirical Prints* in the British Museum, 1870, etc. (to the numbers in which the references in this section apply), and the student who has not yet examined that extensive collection has a treat in store. As may be supposed, the very earliest of these productions, ephemeral as in a certain sense they must be called, are very rare—the majority of them beyond the reach of private collectors. No amateur, however sanguine, would dream of acquiring more than a few of these intensely interesting and instructive pieces. There are many, even in my little series, which, acquired by lucky chances, it would now be impossible to replace. From the prints, 202 in number, hitherto admitted into a collection which I have endeavoured to keep very select, eschewing those of common occurrence, I have made notes of but a very few, many of which are exceptionally rare, and all uncommon.

“*The Papis's Powder-Treason, 1605-1689, Deo Trin.—Vni Britannicæ bis ultori, etc.* To God, In memory of His double Deliverance from ye invincible Navie and y<sup>e</sup> unmatcheable Powder-Treason. Invented by *Samuell Ward* preacher of Ipswich. Now repeated by a Transmariner, A<sup>o</sup> 1689.” (B.M., 1223.) A very curious engraving, with verses in English and German. The Devil, a most picturesque personage, accompanies Faux with the lantern, holds up the Papal Bull in his right hand and points the way to the cellar with the left.—Portrait of *Thomas Percy*, the most virulent of the Powder Plot conspirators, h.l. in oval, large falling lace collar, hat and feathers. Inscription: *Thomas Percivs Nobilis Anglus conspirationis A<sup>o</sup> M.D.C.V. inite pri(u)nceps*. Two scenes, in circular compartments, of the servant of Percy with the lantern and Percy's arrest; verses in German and note about Percy in other compartments (not in B.M. Cat. of Satirical Engravings),—“*Eijgentliche abbildung wie ettlich Englische edellect, etc.*” *Portraits of the Gunpowder Plotters and representations of their Punishments*, Jan. 30, 1606, line engraving in four compartments by *S. Pass*, in which are depicted the portraits of the conspirators, the mode of drawing them on hurdles from the Tower to the place of execution, the barbarities accompanying their execution, and the stakes on which the eight heads were exhibited; at foot eight lines in Latin and French, with the date 1606. (B.M., 71.)—*The Powder Plot and downfall in Blackfriars*, illustrating an accident on Nov. 5, 1623, whereby forty-four persons were killed in Blackfriars by the collapse of a floor whereon was assembled a crowd called together by the preaching of a Popish priest. (B.M., 63.)—*A Representation of Quakeries*, possibly connected with those alleged to have been practised against Robert Devereux, third Earl of Essex (introducing figures perhaps representing the Earl and Countess of Essex, engraved by *M(artin) D(roeshout)*, 1612; a very remarkable print, full of detail and extremely rare. (B.M., 82.)—*Magna Britannia Divisa*, 1642, engraved (as is supposed) by *R. Stoop*, on two large plates, and furnished with explanatory letterpress in English and French. (B.M., 143.) This is the most elaborate satirical print connected with English History ever produced, containing many scores of figures and an extraordinary wealth of personal allusion, and recording the names, not elsewhere to be found, of many of the actors in those times. A recital of its contents occupies some eleven pages in the B.M. Catalogue. Moreover, it is infinitely rare, the impression in the present Collection, which came to me from abroad, having hitherto been entirely unnoticed, whilst the existence of only three others has been recorded. Two of these are in the B.M. and the third in the Royal Collection at Windsor.—*A Map and Views of the State of England, Scotland, and Ireland*, engraved by *W. Hollar*, 1637. (B.M., 144.) The Map of Great Britain and Ireland is covered with troops fighting, and a portion of the Continent shows the Battle of Prague. Above and below the map are sixteen representations of historical events, partially explained by verses below, e.g., beneath the picture C, which represents the often-described scene in St. Giles's Church, Edinburgh, on July 23, 1637, when Jennie Geddes threw her stool at the Archbishop of St. Andrew's, are the lines: “*Strange, 3<sup>d</sup> from Stooles at Scottish prelates hurl'd Bellona's dire Alarms should rouse the World.*”—*The Quakers Meeting*, ascribed to *Hollar*, 1640 (B.M., 155), a very rare and important print, far from complimentary to the sect.—*The Patentee*, 1641 (B.M., 264), a satire on *Monopolies of Wines, Raggés, Pinnes, Salte, Sope, Butter, and Coles*. An extremely rare print, engraved by *Hollar*, with the title: “*Who am I, who am I like, what nobody. Sure I'me the Picture of a Pattenty.*”—“*The World is Ruled and Governed by opinion,*” an equally rare engraving by *Hollar*, 1641. (B.M., 272.)—“*The dolefull Lamentation of Cheap-side Cross: or Old England sick of the Staggers, etc.,*” 1641. (B.M., 302.) The title-page of a tract on which is

a woodcut representing Cheapside Cross as it existed in 1642, being the second cross of the name. The text of this tract contains reference to the religious disunion of the times in question, asserts that Cheapside Cross was the abomination of the City of London, and satirizes the sectaries and preaching tradesmen.—“*A Dreame: or Nerves from Hell. With a Relation of the great God Pluto, suddenly falling Sicke by reason of this present Parliament. Printed in Sicilia on the back-side of the Cyclopean Mountaines, 1641.*” The title-page of a 4to tract of great rarity. (Not in B.M. Cat.) The locality to which the honest dreamer owed his inspiration was a well-known tavern near or under Westminster Hall, “a place very much frequented by Lawyers.” *Pluto*, a black punchinello with a horned nightcap, lies sick under a gorgeous coverlet; three apothecaries attend him, and consult their indispensable urinal glasses; flames are in dangerous proximity. This veils an attack on the Court of Exchequer and on *little Will* (Archbishop Laud).—Portrait of *Adoniram Byfield*, circa 1643 (B.M., 385), one of the compilers of the “Directory” of the assembly of Divines, whose “dispensations had been stifled, But for our Adoniram Byfield” (*Hudibras*, Part III., Cap. II.). Behind him rises the Devil from flames and smoke, and whispers, “*He do’s my business bravely.*” This print, probably engraved by *Gaywood*, is so rare that when copied for the illustrations of “*Hudibras*” it was described as *unique*; but about three impressions are known to exist.—“*Uytbeeldinge van de Hoogmoedige Republijk van Engelandt,*” etc. (*Portrait of the Haughty Republic of England*, etc.), engraved by *C. Vande Pas*, 1649. (B.M., 741.) A Dutch broadside with four columns of verse; below an engraving in which Cromwell, wearing as in the print (B.M., No. 770) a triple crown and a plume of peacock’s feathers, does violence to Scotland, Ireland and Holland. The execution of Charles I., styled “*The Guiltless killing of the King,*” is represented in a picture on the wall. In another the assailed countries unite in thrashing the Englishman.—*Execution of Charles I.*, 1649, an undescribed, perhaps unique print, well executed. In a circle the head of Charles I., falling lace collar, cap and feather; underneath, the inscription “*Non sum sicut ceteri hominum, Dives sum et locupletatus nullius ego.*” When reversed, the face of a particularly uncanny Death’s head appears, and below, the lines “*Ecce ad nihilum redactus sum et nescivi Quam miser miserabilis pauper cæcus et nudus essem,*” *Kleinschmidt, sc. et exc.*

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The taste of this print is about on a par with the Latinity of the lines. (Not in B.M.)—“*Het Loos Bedrog Van Engelandt*” (*The Cunning Deceit of England*), 1649 or later. (B.M., 770.) The Dutch Lion sleeps in a cradle, rocked and piped to by a Spanish fox. An ape (the New Republic of England) is seated on a throne under a canopy; it wears peacock’s feathers in a triple crown, and throws bones to Tybart the cat. At the sides of the canopy are three masks, indicating Cromwell’s hypocrisy; one of them is a likeness of the Protector. The scene is full of detail and explained by a number of Dutch verses. Dutch distrust of Cromwell and of the new order of things in England furnishes the motive of this elaborate composition.—Portrait of *John Goodwin*, minister of St. Stephen’s, Coleman’s Street, appointed by the Council of War to attend upon Charles I. a short time before his execution, 1649. Underneath are verses headed “*A Fawning Flatterer, D: T:—a down-right-Dealer I: V:*” (B.M., 426, the first state of this rare print).—A very rare etching, not in the B.M., and without date, but apparently of about 1650. A monk stands in the centre of the engraving with one cat on either shoulder, another on his head, and three on a table in front of him, their front paws on sheets of music whereon are inscribed their familiar cries; below are the lines, “*That organs are dislike’t I me wondrous sorry, For musique is our Romish Churches Glory. And ere that it shall musique want, Ile try To make these Catts sing and that want supply.*”—*Oliver Cromwell Preaching* to a congregation largely composed of women. He wears a triple crown surmounted by a plume of peacock’s feathers; behind him is to be seen the Devil’s tail, at his side an angel over whose nimbus flies an owl (Oliver Cromwell was said to have preached at a conference after the battle of Worcester, Sept. 2, 1651). (B.M., 818.)—“*Hell broke Loose*, Or, The notorious Design of the wicked Ranters discovered on *Sunday* last at *Black-Fryers*. Being a true Relation of the strange proceedings of *Mr. Vaughan*, and his wicked Proselytes, and their entring of *Black-Fryers Church* in Sermon time like so many Spirits from Hell, etc.” Under this an extremely rough and quaint woodcut; a gigantic Devil, with long ears, long hair, long horns, and cloven feet, a necklace, a hunter’s horn, broom over right shoulder, lighted candle in right hand, dances in a witches’ circle wherein witches and their ranting partners are gaily footing it; a black cat and screech-owls complete the odd little picture. Title-page of a very rare tract (apparently not in B.M.), London, 1651. On the last page is another very crude woodcut representing a woman in a high hat stabbing a man across the dinner-table.—“*t. Wonderlik Verkeer-Spel,*” etc. “The Curious Game of Backgammon on the apt occasion

of the War between England and Holland begun Aug. 22, 1652." (B.M., 844.) A Dutch broadside, with a print representing two men playing at backgammon. Cromwell, seated, wears a collar of Death's heads and crossed bones, and declares: "*It goes well*"; Holland, standing opposite, remarks: "*It may change*." This somewhat elaborate print has reference to Cromwell's commercial policy and his prohibition of the importation of goods into England in any but English vessels.—Portrait of *Moll Cut-Purse* (Mary Frith), 1589-1659. The exceedingly rare original print (of which no impression in the B.M.) of this extraordinary and infamous man-woman (a female "Jonathan Wild"), "*the Presidess e o' th' Pilfring Trade*," whose most signal exploit was the robbing of General Fairfax on Hounslow Heath. (B.M., 938.)—*The Devil, Titus Oates, and the Pope*. The Pope seated at a table writing a letter: "*Pray proceed in that we have decreed concerning heresies and ye promotion of ye Roman Catholic Religion*." The Devil informs him that Oates is behind him, the Pope starts, and the tiara falls from his head; extremely rare, 1678. (B.M., 1,068.)—*The Solemn Mock Procession of the Pope, etc., through ye City of London November ye 17th, 1679*, with Fleet Street and Temple Bar in foreground. (B.M., 1,072.)—*The Committee, or Popery in Masquerade*, 1680, a very important print. (B.M., 1,080.)—"*A True Narrative of the Horrid Popish Plot To the tune of Packington's Pound*, 1680." (B.M., 1,092.) With twelve illustrations of the Popish Plot engraved by *Faithorne*, accompanied by explanatory couplets.—"*The Doctor Degraded, or the Reward of Deceit*. Being an account of the Right Perfidious and Perjury'd Titus Oates, who Received Sentence at the King's-Bench Bar at Westminster the 16th day of May, 1685." (B.M., 1,134.) An important broadside with a woodcut representing *Oates* in the pillory, with the inscription over his head, "*Here stand I, For Perjury*"; verses below and at the side. A very circumstantial account of the proceedings against Titus, and his sentence.—"*Oates his Degrees, Being advanced to ye Pillory, debased to ye Carte . . . and expected by his old friend to higher preferment*, 1685." (B.M., 1,137.) He stands in the pillory with "*Periury, Periury*" on his head; he is also shown tied to the tail of a cart, and the Devil on a gallows holds a halter for his ultimate reception. A very fine impression of a rare print.—*Titus Oates in the Pillory*, 1685. (B.M., 1,138.) Titus Oates in the pillory surrounded

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by portraits of the seven Jesuits or missionary priests who were executed by means of his evidence. A broadside with accounts of the life of Oates in Dutch and French. In the centre of the print he stands in the pillory with the label "*Titus Oates*" over his head; he is jeered by the bystanders. Below he is being whipped at a cart's-tail in the streets of London with two scourges at once. There are two states of this print, each of which is in the Collection.—"*A Protestant Turk, or a Teckelitish Whigg*," circa 1685. A mezzotint engraving portrait of Oates in a Jesuit's cap; beneath are some scurrilous verses; an exceedingly rare print (not in Granger and not in B.M.)—"*Bob Ferguson, or the Raree-Show of Mamamouchee Mufty*," 1685. (B.M., 1,142.) A portrait of *Oates* as half Jesuit, half Turk, beneath which are doggerel verses in the coarse taste of the time. Other portraits of this abominable creature are in the Collection.—*The making of James Francis Edward Stuart the Pretender*, a Dutch print, 1688. (B.M., 1,165.) The scene is a blacksmith's shop, and the smiths are cracking skulls on the anvil; from that of *Father Petre* issues the young Prince of Wales with the toy windmill which usually characterises him in these caricatures, in conformity with the legend that he was the son of a miller.—*The Young Pretender* with his windmill lies in his cradle, by his side are the seated figures of *Mary of Modena* and *Father Petre*, 1688. A beautiful impression of the first state of this rare plate. (Not in B.M.)—Here follows a long series of magnificent prints (better known, perhaps, than any of those hitherto described), many of which are engraved by *Romain de Hooghe*, relating to the Revolution, the flight of James and subsequent events.—"*De Gehoonde Godsdiens en Vryheid*," Landing of the Old Pretender in Scotland, 1715. (Not in B.M.) James, clad in Court dress, threatens Freedom with a sword, Religion, with a pistol; in his train a Devil tiara-crowned, in the distance a city on fire and the Pope burning books.—*The South Sea Bubble*, 1720, furnishes subjects for a large number of prints abounding in interesting detail; among them are two large and notable prints called *The Bubbler's Mirror, or England's Folly*. (B.M., 1,621.)—*The Fate of Rebellion, or a Monumental warning to Rebels*, 1746. An excessively rare print (not in B.M.) in four compartments: (1) Execution of Rebels; (2) The Battle of Culloden; (3) The Rebel Rob(b)ers; (4) The Rebels gathering in y<sup>e</sup> Highlands of Scotland, 1745.—Among more modern prints is a quaint engraving entitled *The Repeal, or the Funeral Procession of Miss Americ Stamp*, 1766. (B.M., 4,140.) The obnoxious stamp on tea is about to be buried with great solemnity in a little child's coffin carried by George Grenville, who is followed by Lord Bute, and others.

*Engravings of Frost Fairs, and Tickets etc., printed on the Ice.*—

It is so seldom that any comprehensive collection of these pieces comes to the notice of the public that no apology is made for the insertion of a note of those which I have from time to time acquired. The prints, etc., described are all contemporary originals, and very few of them are mentioned in Mr. William Andrews' *Famous Frosts and Frost-Fairs in Great Britain* (London, 1887), or elsewhere. The references are to the pages of his interesting volume.

The earliest representation of the frozen Thames of which we seem to have any account is a woodcut in a tract of the year 1608 mentioned by Thomson in his *Chronicles of London Bridge*, page 372, entitled "*Cold Doings in London*," etc. It is the year 1683 which introduces to our notice a certain number of important prints illustrating the frost that bound the Thames from the beginning of December, 1683, till Feb. 5, 1683. Of the doings on the ice at this time we have a lively account by Evelyn in his *Diary*; on Jan. 24, 1683, he remarks: "The frost continuing more and more severe, the Thames before London was still planted with booths in formal streetes, all sortes of trades and shops furnish'd, and full of commodities, even to a printing-presse, where the people and ladyes took a fancy to have their names printed, and the day and yeare set down when printed on the Thames: this humour tooke so universally, that 'twas estimated the printer gain'd £5 a day, for printing a line onely at sixpence a name, besides what he got by ballads, etc." And on Feb. 5: "It began to thaw, but froze againe. My coach crossed from Lambeth to the Horsferry at Millbank. The booths were almost all taken doune, but there was first a map or landskip cut in copper representing all the manner of the camp, and the several actions, sports, and pastimes thereon, in memory of so signal a frost." The "*map or landskip*" here mentioned

**Engravings of Frost Fairs, etc.**

by Evelyn is the exceedingly rare engraving which heads our collection. It measures 16 × 19 in. and is entitled: (1) "*An exact and lively Mapp or Representation of Booths and all the varieties of Showes and Humours upon the Ice on the River of Thames by London, During that memorable Frost in the 35<sup>th</sup> Yeare of the Reigne of his Sacred Ma<sup>ty</sup> King Charles the 2<sup>d</sup>. Anno D<sup>ni</sup> MDCLXXXIII.*" With an Alphabetical Explanation of the most remarkable Figures. Among these are "*The Duke of York's Coffee House*," "*The Roast Beefe Booth*," "*The Musick Booth*," "*The Printing Booth*," "*The Bull Baiting*," "*The Sliding on Skates*," etc. (Andrews, page 20.)—(2) Thomson ("*Chronicles*," etc., page 466) makes mention of a printed sheet containing some verses entitled "*Thamafis's Advice to the PAINTER, From her FRIGID ZONE: or WONDERS upon the WATER*," which was formerly in *Upcott's* collection. This unique broadside had previously belonged to *Evelyn*, and is now in the present collection. "It begins: "Fam'd *Thamafis*, with shiv'ring *Winter Dreffes*, With *Icicles*, and other *borrow'd Tresses*, And on her *Ilead* a *Periwig of Snow*, And *freesed Mantle* fring'd with *Ice* below. . . . Then, *Painter*, let us to the *print-house* go, Where *Men* the *Art of Printing* foone do know; Where for a *Teaster*, you may have your *Name* Printed, hereafter for to show the fame; And sure in *former Ages* ne'er was found, A *press* to *print*, where *Men* so oft were dround"; and ends, "Honour the *King*, and all your *Neighbours* love, And then the *Heav'ns* these *Judgments* will remove." *London: Printed by G. Croom on the River of Thames.* (Andrews, page 20.)—(3) Another Broadside in verse from the same collections, and probably also unique, *On the Royal Martyr King CHARLES the 1. of Ever Bleffed Memory*, beginning "How's This! The *Thames* with *Rocks of Ice* Froze o're! Of *Coaches*, *Crowds* and *Trade* deprive the *Shore*! . . . But *Hearts of Whiggs* were *Harder* Froze We know, *This Day*, but *Five* and *Thirty* Years ago: When *Glorious CHARLES* did, by *Their Horrid Blow*, To *Head* the *Army of Bless'd Martyrs* go." . . . *Printed on the Frozen Thames, January the 30th, 1683.* By the *LOYAL* Young *PRINTERS*, viz. *E.* and *A. Milbourn*, *S. Hinch*, and *J. Mafon*.—(4) A Broadside of great rarity, 19 $\frac{3}{4}$  × 15 $\frac{1}{4}$  in., entitled "*Great BRITAIN'S WONDER, or LONDON'S Admiration, Being a True Representation of a Prodigious FROST which began about the beginning of December, 1683, and continued till the fourth Day of February following, and held on with such Violence that Men and Beasts Coaches and Carts went as frequently thereon, as Boats were wont to pafs before.*" Beneath the title is a rough woodcut occupying the whole width of page, followed by doggerel verses describing the pastimes and sports—"There is such whimsies on the Frozen Ice, Makes some believe the Thames a Paradise." (Andrews, page 26.)—(5) A Ticket, letterpress within printed border, *John Hilton, Printed on the Frozen Thames, Over-against York-Stairs, February the 2d, 1683.*—(6) An Engraving, 6 × 7 $\frac{3}{8}$  in., entitled *Frost Fair on the River*



*Thames*. View of St. Paul's and the City, London Bridge, the sheets of tents on the ice; at foot a key to the shops, etc. . . "ye Rowling prefs Printers,—ye comon prefs Printers.—Gaming Table," etc., etc. *Printed on the Thames Jan. 17 $\frac{1}{6}$* . (Andrews, page 43.)—(7) An Engraving,  $14 \times 19\frac{1}{4}$  in., without title or letterpress, of the Street on the Ice (in 17 $\frac{1}{6}$ ).—(8) A Ticket,  $7 \times 11\frac{3}{4}$  in. A woodcut representing the sports on the Thames occupies the upper portion; beneath, verses "*Behold the Liquid Thames now frozen o're*" etc. and an explanation of the figures in the woodcut, the last reference being to "Will Ellis, the poet, and his Wife Befs, Rhyiming on the hard Froft." The name of Mrs. Mary Malkinson has been printed in separately in a cartouche containing the words, "*Printed on the Ice, at the Maidenhead at Old Swan Stairs*," Jan. 2, 17 $\frac{1}{6}$ .—(9) A curious Ticket,  $7\frac{3}{4} \times 4\frac{3}{4}$  in., in a printed border. At the top a small woodcut,  $2\frac{3}{4} \times 2\frac{1}{4}$  in., in which is a portrait of a crowned lady in oval surrounded by four portraits in ovals of children, "THE PRINCESS and her Children"; on the sides of woodcut, "*Printed on the Frozen Thames, In the Year 1715*"; below, "Mrs. Ann London, January the 23d., 1715"; at foot, verses beginning "Where little Wherries once did use to ride," etc. [The little portraits have been illuminated in a fashion not uncommon at this and later periods, but which I have never seen mentioned, i.e., by cutting away from the paper the backgrounds and portions of the dresses, and deftly inserting from the back suitable pieces of brilliant satin or brocade.]—(10) A Ticket,  $8 \times 5\frac{1}{2}$  in., in a printed border. The upper portion of the ticket is occupied by a woodcut portrait of Queen Anne; underneath this Mrs. Aliff Tufton, "*Printed upon the Ice on the Thames, Jan. 24, 17 $\frac{1}{6}$* ," and the same verses as in the last-mentioned ticket.—(11) A fine Engraved Portrait,  $8\frac{1}{2} \times 5\frac{1}{2}$  in., of Nicholas Sanderson, A.M., Matheseos Professor Cambridgæ R.S.S., by Mosley after H. Gravelot. "*Printed upon the Frozen River Thames, Jan. 12, 17 $\frac{3}{4}$* ."—(12) An impression of the well-known engraving,  $12\frac{1}{4} \times 12\frac{3}{4}$  in., *The First day of Term*, showing the interior of Westminster Hall, by Mosley after Gravelot. "*Printed upon the Frozen River Thames Janu. the 14, 17 $\frac{3}{4}$* ." It was evidently the custom at these times to unearth the old copper-plate of some well-known engraving, and bring it down to the ice to be printed from; notes of several of these productions follow.—(13) A Ticket, in a handsome woodcut border, on which are printed the lines "*Behold the River Thames*," etc., and the name of Mr. John Eastlake. "*Printed upon the Thames near Bear-Garden stairs, January 15, 1740.*"—(14) Frost Fair, a well-executed Engraving,  $8\frac{1}{2} \times 12\frac{1}{2}$  in. Verses beginning "This transient Scene a Universe of Glass, Whose various forms are pictured as they pass. . . . *Printed on the River Thames in ye mouth of January (18), 1740.*" "Mrs. Mary Long" in letterpress.—(15) A beautiful Ticket with similar wording to No. 18, printed in red for (or probably by) Mr. John Allen, Jan. 20, 17 $\frac{3}{4}$ . "You that walk here and so design to tell Your children's children what this Year befell, Stop here awhile and print your Names within, For such a year as this is seldom seen."—(16) An Engraved Portrait,  $11 \times 9\frac{1}{4}$  in., of Christopher Layer, with verses underneath: "Kings have by Kings been Wandring Beggars made." "*Printed on the Ice on the River of Thames, Jan. 21, 17 $\frac{3}{4}$* ."—(17) An Engraving by J. Lovel of the Battle of Edge Hill, below which is printed John and Robert Richards [an old MS. note, "My Father and Uncle, M. A. Richards"]. "*Printed on the River Thames when Frozen over, January 23, 17 $\frac{3}{4}$* ."—(18) In a woodcut border, "The Art and Mystery of Printing was invented by John Guttemberg of Maintz, 1440," Elizabeth Adams . . . January 24, 1740; under which "*Advice to the Ladies*, Written and Printed on the THAMES, *Undique jam tergo ferratos fuftinet orbes, Puppibus illa prius patulis, nunc hospita plauftris*," and verses.—(19) An Engraving entitled *Ice Fair*. In this view abundant details are given, with references at the foot, among others to "C.'s Booth, the piratical View sold here." This particular engraving was the Ticket of Mrs. Catherine Owen, whose name is printed in letterpress, probably by herself. "*Printed on the River Thames, now froze over, January 28, 17 $\frac{3}{4}$* ."—(20) An Engraving,  $13\frac{1}{2} \times 9\frac{1}{2}$  in., representing the Frost Fair looking West. "*Printed on the River Thames when Frozen, Janu. the 28, 17 $\frac{3}{4}$* ." Below the engraving is a printed border wherein are the words in letterpress, "The Rev. Mr. Jeremiah Milles, *printed upon the Thames when frozen*, February 8, 1740" (I have this rev. gentleman's *ex libris*, in which he figures as a D.D.).—(21) An exactly similar print, except the special letterpress, "Mrs. Mary Cole."—(22) A Ticket in which the names of Elizabeth and Mary Hutton are printed in a very artistic engraved border containing figures of Ceres and Flora. "*Printed on the Ice upon the Thames at Queen-Hithe, January the 31, 17 $\frac{3}{4}$* ."—(23) An Engraving,  $12\frac{3}{4} \times 8$  in., entitled "*Ice Fair*." "*Printed on ye River Thames, now Frozen over, Jan. 31, 17 $\frac{3}{4}$* ."

Verses, "Amidst ye Arts y' on ye Thames appear," etc. (Andrews, page 45.)—(24) A quaint Engraving,  $6\frac{3}{4} \times 5\frac{1}{4}$  in., representing the Heralds passing through the City to declare War against Spain. "Printed on the River Thames in the Month of Jan<sup>r</sup>, 17 $\frac{3}{4}$ ." [This plate could have been only very recently engraved, as this was the war which began in 1739 with the episode of Captain Jenkins' ears and ended with the disgraceful Peace of Aix-la-Chapelle in 1749.]—(25) *A Prospect of Frost Fair*,  $12\frac{1}{4} \times 7\frac{3}{8}$  in. A Print in sanguine on the same lines as No. 14, but a reverse, and one of the *piratical prints* referred to in No. 18. Verses, "The bleak Northeast," etc.—(26) The same print, also in sanguine, with name in letterpress, "Edward Hore, Feb. 14, 17 $\frac{3}{4}$ ."—(27) An Engraved Portrait,  $7\frac{1}{4} \times 15\frac{1}{8}$  in., of Queen Elizabeth, by *Hulett* after *Isaac Oliver*. Printed on a large sheet, leaving room at the bottom for the printing in a typographical border of the name of Elizabeth Thompson, White-Hall, "Printed, etc., February the 15, 17 $\frac{3}{4}$ ."—(28) A pretty Ticket,  $5\frac{1}{2} \times 5\frac{1}{2}$  in., printed in black in an exceedingly quaint and boldly-designed border for *Mehetabel Lovell*, February 16, 17 $\frac{3}{4}$ .—(29) An Engraving,  $12\frac{1}{8} \times 11$  in., coarsely executed, entitled *The View of Frost Fair*. It is taken from York-Buildings Water Works. Underneath twelve lines of verse, beginning "Scythians of Old like us remov'd, In Tents their various Climes they rov'd. We bolder on the Frozen Wave To please your Fancies toil and slave." (Andrews, page 45.)—[I know of no Views or Tickets between 17 $\frac{3}{4}$  and 1814.]—(30) *View of the Thames off Three Cranes Wharf* when frozen, Monday, 31st January, to Saturday, 5th of February, 1814. A very fine coloured aquatint,  $19\frac{5}{8} \times 14\frac{3}{4}$  in.—(31) The same Print quite differently coloured.—(32) A very quaint Engraving of the same fair,  $7\frac{1}{2} \times 5$  in., published by Kirby.—**Engravings of Frost Fairs, etc.** (33) A Ticket printed at the *Crown and Constitution Office*, *Frost Fair*, Feb. 4, 1814, by Stephen Warner.—(34) A Ticket,  $4 \times 3\frac{3}{4}$  in. "NOTICE—whereas you J. FROST have by force and Violence taken possession of the RIVER THAMES I hereby give you warning to Quit immediately. A Thaw. Printed by S. Warner on the ICE, FEB. 5, 1814."—(35) *A view of Frost Fair* as it appeared on the Ice on the River Thames, Feb. 23, 1814; a large Engraving,  $17\frac{1}{2} \times 13\frac{1}{2}$  in., in which we may discern "The Free and Easy Booth," "The City of Moscow," "Fine Purl," "Copper Plate Printing" etc. etc., with thirty-two lines of comic verse.—(36) *Frost Fair Held on the Thames*, February, 1814, a coloured Chap-Print of very crude execution,  $8\frac{3}{4} \times 7$  in., showing the Fair and London Bridge in the distance.—(37) *February, Frost Fair*, an Etching by George Cruikshank,  $8 \times 3\frac{1}{2}$  in.—(38) *A View of Frost Fair on the Thames*, February, 1814. A large woodcut View,  $18 \times 13$  in. Booths and sports, racing on asses, three lines of descriptive letterpress.—(39) A Ticket,  $8\frac{1}{4} \times 4$  in., "Sacred to the memory of J. Frost; who began to expire this day, Feb., 1814, in consequence of an attack committed by A Thaw."—(40) A Ticket,  $4\frac{1}{2} \times 2$  in. "Feby., Eighteen Hundred and Fourteen, On the THAMES was held a Fair, In future times when this is seen, You may tell 'twas printed there."—(41), (42), (43), (44), Tickets printed on the ice in this frost.

#### *Early Maps and Views of London up to the time of the Great Fire.*—

Few accessories to historical studies are more useful and enjoyable than the contemporary plans and views which enable us to trace from one period to another the successive changes in the extent and configuration of the cities in whose chronicles we are interested, and in default of a really comprehensive illustrated topographical history of *London* such as that which is afforded by the delightful book, *Paris à travers les Ages*, it is a comfort to have in one's own keeping contemporary plans of London chronologically arranged; of these there are some fifty in the subsection, dating from 1574 to 1667. In some cases it has been found useful to allow the introduction of copies. For example, I have *Vertue's* reproduction ( $28 \times 75$  in.) in eight sheets of *Ralph Aggas's* Map of London, engraved about 1560, but not published till 1737 (Crace, 3),<sup>(1)</sup> but in the majority of instances the engravings are contemporary. A few of the more important maps may be here noted.

The contemporary Plan of London,  $19\frac{1}{2} \times 13\frac{1}{2}$  in., entitled, *Londinum Feracissimi Anglie Regni Metropolis*, from the "Civitates Orbis Terrarum" of Braun and Hogenbergius, 1572.

(1) The references are to the Catalogue of the Maps, Plans, and Views of London and Westminster collected by the late Mr. Frederick Crace, lent for Exhibition in the South Kensington Museum by Mr. John Gregory Crace. London, 1879, 8vo.

(Crace, 4.)—*Londinum Vulgo London*, the same plate as the last, but without title at top or figures at the bottom. (Second state of plate, not in Crace.)—*Londinum Fecacissimi*, etc., 1575. (A copy of Crace, 4.)  $12\frac{1}{4} \times 19\frac{1}{4}$  in., with French description from Belleforest's "Cosmography." (Crace, 5.)—*London oder Lundon, die Hauptstatt in Engelland*, 1575,  $8\frac{3}{4} \times 14\frac{1}{4}$  in., with German text and description of London's seven gates. (Not in B.M. or Crace.)—*Londinum celeberrimum Anglie Emporium*, by Rombout Van den Hoeye (1640),  $20 \times 15\frac{3}{4}$  in. (Crace, 380.) A copy of this,  $14\frac{3}{4} \times 11$  in., Huych Allaerdt ex.—*London, Westminster, and Southwark*, surveyed by Ric. Blome and engraved by W. Hollar, 1664,  $7 \times 11\frac{1}{2}$  in. (Crace, 21.)—*Londres*, a view before the fire, 1650, G. Jollain ex.,  $15\frac{1}{4} \times 20$  in. (Not in Crace.)—*London*, view from Southwark before the fire,  $10 \times 4\frac{5}{8}$  in. (Not in Crace.)—*Londres Capitale du Royaume d'Angleterre*, view before the fire showing old St. Paul's,  $8\frac{7}{8} \times 6$  in. (Not in Crace.)—*A Prospect of London as before the Fire*. The upper half is occupied by plan and three views of St. Paul's and St. Faith's; the lower by a long view of London, and two views of new St. Paul's.  $18\frac{1}{2} \times 5\frac{3}{4}$  in. (Not in Crace.)—*London Bildnuiss der Grossen Statt Londen in Engelland*, D. Funck ex.,  $14\frac{3}{4} \times 11$  in. (Not in Crace.)—*A View of London as it appeared before the dreadful Fire in 1666*,  $11 \times 7$  in. (Not in Crace.)—(2) *The Fire and after*.—*Abbildung der Statt London sambt dem erschrocklichen brandt daselsten so 4 tagen lange gewehrt hatt A<sup>o</sup> 1666 im 7 bris*. A view,  $8\frac{3}{4} \times 13\frac{7}{8}$  in. (Not in Crace.)—*Platte Grondt der Stadt London mit Nieuw Model en Hoe die afgebrandt is*, Amsterdam, 1666; in the foreground a waterman leaning on his oar lachrymose.  $20\frac{3}{4} \times 15\frac{3}{8}$  in. (Crace, 24.)—*Brundtriss der Statt London*, etc., 1666,  $12 \times 16\frac{3}{4}$  in., a German map of London after the fire. (Not in Crace.)—*A true Pourtraict with a brief description of that deplorable Fire of London, befallen the 12, 13, 14, 15, and 16 Sept., 1666*. Amsterdam Marcus Willenhez Doormick.  $20\frac{5}{8} \times 12\frac{1}{8}$  in. (Crace, 405.)—*Plan de Londres tel quil Etoi avant L'incendie de 1666*, gravé par Hollar,  $10\frac{7}{8} \times 6\frac{3}{4}$  in. (Crace, 22.)—*Warhafftiger Bericht von der Grossen und fast unerhorten Feuers Brunst*, etc., 1666, a view  $6\frac{1}{2} \times 10\frac{7}{8}$  in. (Not in Crace.)—"London," showing the great fire, 1666. P. H. Schut fe., N. Visscher ex. A view  $8\frac{5}{8} \times 11\frac{1}{8}$  in. (Not in Crace.)—"Londra, Incendio della Gran Citta di Londra," 1666, a view of the Fire,  $11 \times 3$  in. (Crace, 418.)—A Plan of the City and Liberties of London after the dreadful Conflagration, 1666,  $8\frac{3}{4} \times 13\frac{1}{4}$  in., showing Sir Christopher Wren's plan for rebuilding London after the Fire,  $8\frac{3}{4} \times 13\frac{1}{4}$  in. (Crace, 337.)—Evelyn's Plan, 1666,  $8\frac{1}{2} \times 13\frac{7}{8}$  in. (Crace, 342.)—Val Knight's Plan, 1666,  $11 \times 14\frac{1}{2}$  in. (Not in Crace.)—*An exact Surveigh of the Streets, Lanes, and Churches comprehended within the ruins of the City of London, first described in six plates, 10 Dec., A<sup>o</sup> Dom. 1666*,  $21\frac{7}{8} \times 49$  in. (Crace, 26.)—"Londen aen de Theems," a view of London with Southwark in the foreground, *Pet. Schenk exc.*, 1666,  $10\frac{1}{2} \times 8\frac{1}{2}$  in. (Crace, 420.)—The Great Fire of London, Louthembourg pinxit, *A. Smith, A.R.A.*, sculp.,  $11\frac{1}{2} \times 9\frac{1}{8}$  in. (Not in Crace.)—*Platte grondt der Verbrande Stadt London*, Amsterdam, Venckel, 1667, map and view,  $8\frac{1}{4} \times 11\frac{1}{8}$  in. (Not in Crace.)—*Londre*, 1669, *Nouvelle Description de la Ville de Londre*, H. Jallot,  $15\frac{1}{2} \times 44$  in. (Not in Crace.)

The *Maps and Views of London*, 1667-1801, including a very few prints of the suburbs, number some 670, and, affording a pretty comprehensive representation of the streets and buildings of the metropolis, comprise a few rarities, but do not appear to require any special notice here. The extensive series of *Views of London Bridge* (1647-1880), 254 in number, will be mentioned under that heading.

Of the *Views of Richmond, Surrey*, and neighbourhood (272 in number), a very short notice will suffice. They belong mainly to the end of the eighteenth and early part of the nineteenth centuries, the exceptions being the rare view engraved by Hollar, 1638, of the River and Old Palace, and the still rarer "*Prospect of Richmond in Surry*," printed and sold by *H. Overton & J. Hoole* at the White House without Newgate,  $22\frac{3}{4} \times 36$  in. (circa 1720), double sheet, a view in perspective on a very large scale, showing in detail all the houses in the town and the river in the distance, an alphabetical table of reference at foot. For some reason this beautiful engraving is very rare; I obtained mine from Nuremberg!

*Tickets of Admission or Invitation* to Balls, Concerts, Coronations, Dinners, Funerals, Masonic Lodges, Picture Galleries, Regattas, Theatres and the like, form a rather notable and valuable collection and are about 400 in number.

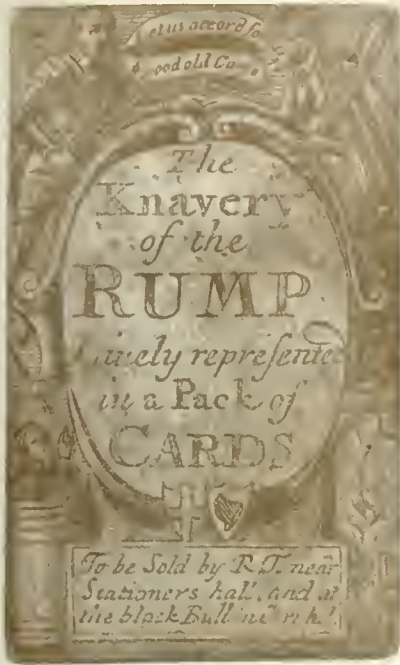
The earliest in date are two Invitations to Feasts given by the *Society of Painters* in 1673 and 1676, remarkably crude and archaic productions. The next, dated 1693, to *The Angler's Feast at the White Hart in Hackney*, is an artistic and well-engraved print, showing anglers at their sport. (The "White Hart" in Mare Street, Hackney, was conducted in 1668 by Ann Nickolls, whose halfpenny token is in my Collection.) The most generally attractive portion is that which consists of prints by *Bartolozzi*, mainly after the drawings of *Cipriani*, of which there are no less than seventy-eight examples. It seems to me that the engraver is seen to better advantage in his tickets than in his more ambitious engravings. Tickets of recent or common occurrence have been for the most part excluded. There are many *proofs* in the Collection.

*Playing Cards*.—The little group of *Curiosa* now to receive a passing notice joins hands on one side with the *Historical*, and on the other with the *Satirical, Prints*, and in the eyes of some amateurs possesses charms more potent than either of its brethren. More than one characteristic endears to them the packs of *Early Playing Cards*. To some minds the most engaging is their rarity. We have not here to do with those magnates among Playing Cards, the ancient Venetian Tarots, the *Tarocchi di Mantegna* (?) which, as examples of the earliest period of engraving in Italy, have sold for some £700, and would command exalted prices if now offered for sale, but with the humbler examples of the seventeenth century. Yet, as will shortly be seen, the attraction of the almost unattainable will find full scope in an attempt to form anything like a complete collection of the packs issued at that period. The Cards whose *motif* is the illustration of crises in English history will probably offer the greatest attraction to English collectors, and the intrinsic value of these lies in the presentment which they afford in their crude engravings of historical events, portrayed not indeed with photographic accuracy, but with an amount of *vraisemblance* which sufficed for the satisfaction of the contemporary purchaser. My own little collection, weak, it is true, in most branches of this fascinating subsection, is I think well represented in the *historical* and *satirical*, at any rate as regards our own country, and I cannot complain of a lack of rarities or unique specimens.

The first in order of date are those entitled "*The Knavery of the Rump Liuely represented in a Pack of Cards, to be sold by R. T. near Stationers' hall and at the black Bull in Cornhil,*" 166 $\frac{2}{3}$  (?) (Schr., page 164),<sup>(1)</sup> and satirize the rule of Cromwell during the Rump Parliament, 1648-53. This pack is complete and in excellent condition, and is *unique*, as it contains the *Title-card*, hitherto unknown. On a pack similar to the present except in that respect, now in Boston, U.S., a paper was read by Mr. Pettigrew before the Archæological Association in 1854. It had been obtained in Holland for thirty-five guineas, and was then considered to be unique, the author of the paper believing that it was issued during Charles II.'s residence in Holland. This can hardly have been the case, as the Four of Hearts represents four rumps of beef hanging on a gibbet, below which is a large fire, and the motto runs "*The Rump roasted, salt it well for it stinks exceedingly,*" a legend which must surely refer to the public roasting at Temple Bar, Feb. 11, 1660. After the date of this communication a second pack came into the possession of Earl Nelson, from whom Lady Charlotte Schreiber obtained it at a price considerably in excess of that paid for the first. My own is the only other known to be in existence. On the Knave of Hearts, "*Hugh Peters shows the bodkins and thimbles given by the wives of Wapfin for the good old cause.*" The Ten of Clubs, "*Oliver seeking God*

(1) The best English bibliographies of Old Playing Cards are to be found in Dr. Willshire's Descriptive Catalogue of the Playing Cards at the B.M., and in the recently issued Catalogue of the Schreiber, now transferred to the National Collection. References to the pages of these Catalogues will be found under the headings B.M. and Schr. respectively.

FACSIMILES OF NOTABLE PLAYING CARDS.



THE UNIQUE TITLE CARD OF THE EXTREMELY RARE "RUMP" PACK.



FROM THE UNIQUE PACK OF "CRIES OF LONDON."



FROM THE EXTREMELY RARE "MONMOUTH" PACK.



FROM THE RARE JAMES II. PACK.



FROM THE "TUTTLE" PACK OF MATHEMATICAL INSTRUMENTS.



FROM THE UNIQUE PACK OF "LENTHALL'S GEOM<sup>l</sup>. CARDS."



while the K. is murdered by his order." The Queen of Spades contains a most unseemly attack on the private character of the Protector, and much freedom of treatment is observable in other scenes. An extremely unsatisfactory reproduction of this pack was issued some years ago by the Aungervyle Society, of which there is a copy in the present collection.—The cards containing representations of the incidents of the *Popish Plot*, 1679 (B.M., page 266, Schr., page 163), are very well known, and though of uncommon occurrence cannot be considered rare; they illustrate the events which took place, or were assumed to have taken place, in connection with that nebulous conspiracy—with *Titus Oates* and *Sir Edmund Bury Godfrey*—and are of a very antipapal complexion. There are at least three issues, of which my collection contains one perfect pack of the type which has a small portrait of King, Queen etc., in a circle at the right upper corner; in the other, very slightly imperfect, the portrait is replaced by the words "King," "Queen" etc.—The *Monmouth Rebellion*, 1685 (Schr., 165), is commemorated by a pack of extreme rarity, of the publication of which (at the price of one shilling) I have an advertisement in the *London Gazette* of Nov. 9, 1685, the only perfect series being in the Schreiber Collection. It originally wanted one card, which I was able to supply, receiving in return contributions which enabled me to improve my own, a few of the cards in which are facsimiles kindly given me by the late owner. The "Godly maids of Taunton" are not forgotten in the illustrations: on the Queen of Diamonds they "present their Colours upon their knees to y<sup>e</sup> D. of M.;" nor is the burning of the Declaration of the Late Duke on the Ten of Clubs (*vide infra* Vol. II., Broad-sides, page 72), nor his Execution on the Seven of Spades, nor that of the martyred Madame Lisle. Was it in bitter mockery or in recklessness that the engraver found a place for this barbarous murder on the Queen of Hearts?—Another very rare pack, 1688 (?) (B.M., page 276, not in the Schreiber Collection), illustrates the events of the reign and abdication of James II. On the Two of Clubs, "The Inscription taken out of y<sup>e</sup> Monument"; on the Eight of Hearts, "From Rome a consecrated smock"; on the Seven of Spades, "Praying to y<sup>e</sup> Lady of Loretto for a Prince of Wales to be born"; on the Seven of Hearts, "A priest selling of Relicks by auction"—"Thos. a Becket's Old Stockins 5<sup>s</sup> once"; on the Nine of Clubs we have "The Seaven Bishops going to the Tower"; on the Knave of Diamonds, "Singing of Mass thinking that the French had landed"; on the Nine of Hearts, "Cry y<sup>e</sup> Prince of Orange's third Declaration" [cont. Vol. II., page 97].

#### Early Playing Cards, Historical and Satirical.

The Queen of Clubs and the Knave of Hearts are wanting in my pack.—The rare pack, 1708 (?) (B.M., page 277, not in Schr.), which illustrates the victories of *Marlborough* and the political events of his time, is one of those most highly appreciated by collectors, the English victories being profusely commemorated. The illustrations are of a very loyal character, but not complimentary to some of the personages introduced. The Knave of Hearts shows *Marlborough* counting the public money on a sieve, much of it falling through to the floor. The Knave says "Oh! Rogue," to which the Duke replies, "Had you my post pray wou'd not you Tell mony over as I do?" In the Knave of Diamonds *Marlborough*, labelled *Liberty*, is running a sword through a French General (*Villeroy?*), labelled *Ambition*, from a bag at whose feet a Dutchman, labelled *Money*, prostrate on the ground, is pilfering gold pieces. The motto at the foot of the card reads "Every one what he Loves." This is a perfect pack in good condition.—The *South Sea* mania and cataclysm (A.D. 1720) did not fail to furnish subjects for the card-making caricaturist, as well as for his more ambitious brethren of the graver. The pack first published was entitled "April-Kaart of Kaart Spel van Momus naar de Nieuwste Mode," with a supplementary title (B.M., page 184, Schr., page 147). In a series of well-engraved scenes the South Sea, Mississippi and other schemes of the year 1720 are ruthlessly satirized. The figure cards are *Herr*, *Vrouw* and *Knecht*. A second issue of these cards was made under the title "*Pasquins Windkaart op de Windnegotie van't Jaar*," 1720. The plates have been re-engraved or considerably retouched, and the inscriptions as well as the position of the values of the cards entirely altered. In the present collection the first edition is of cards prepared for use, a perfect pack, and the first and second alike are found in sheet form. I do not think that either pack is at all rare. A detailed description of the cards composing the first issue is to be found in the B.M. Catalogue of Satirical prints, Vol. II., page 648.—Greatly superior to these Dutch examples in interest as in rarity, is the English pack (Schr., page 166) which satirizes in trenchant style the Bubble Companies that sprang up like mushrooms in the heated atmosphere of Exchange Alley. The title-card exists as far as is known only in the present Collection, making the pack *unique*; from it the title in the Schreiber Coll. has been facsimiled. On it, under the words "BUBBLE CARDS," are

the following verses: "*The Headlong Fools Plunge into South Sea Water, But the Sly Long-Heads Wade with Caution a'ter; The First are Drowning, but the Wiser Last, Venture no deeper than the Knees or Waist.*" The Companies(\*) indicated are of a nature akin to and in many cases identical with those set forth in the well-known satirical prints, *The Bubbler's Mirrour* and *Bubbler's Medley*, in one of which a modification of the title is reproduced, with the name of *Carington Boveles* as publisher, and in another is the title "*Stock-Jobbing Cards, or the Humours of Change Alley*," reproduced on page 147 of Chambers' "*Book of Days*," Vol. I. It is evident that there were two packs greatly resembling each other published with different titles. Whilst a majority of the industries which formed the basis for these companies were madly absurd, a considerable proportion have their representatives in modern associations, e.g., on the Seven of Clubs, *Rose Insurance from Fire*, in the engraving is to be seen one of the old fire-engines (conf. page 38) without suction-hose, and filled by hand with buckets, quite hopelessly employed upon a flaming house, under which are the verses: "*Projecting sure must be a Gainfull Trade, Since all the Elements are Bubbles made, They're right that gull us with y<sup>e</sup> Dread of Fire, For fear makes greater Fools than Fond Desire*"; on the Queen of Diamonds, *Furnishing of Funerals to all parts of Great Britain*; on the Four of Diamonds, *Insurance on Horses*; on the Six of Diamonds, *Insurance on Ships*: "*In vain are all Insurances, for Still, The Raging Winds must answer Heaven's Will; To what Wise purpose do we then Insure, Since some must Loose what'er the Sea Devour.*" One of the most interesting cards in a pack where each has a strong claim to notice is the Eight of Spades, whereon *Puckle's Machine* (a small repeating field-piece) is described. A notice of this invention will also be found in one of the "*Bubbler's Mirrour*" prints. The pack is not in the B.M. original collection.—*The Cries of London*; a perfect pack of this excessively rare issue, of which there is no example in the B.M. or Schreiber Collection. I know of no other complete pack. An advertisement in the *Public Advertiser*, Monday, Dec. 17, 1759, mentioned in the B.M. Catalogue, evidently refers to these cards, which are described as the "*Cries and Humours of London finely copied after nature with their proper mottos*," and as being published *on that day*, and to be had of the proprietor, *J. Kirk*, at the Grotto Toy Shop in

**Early Playing  
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St. Paul's Churchyard. This must have been a figure of speech, for on the Two of Spades a man is crying the *London Post* for *Sept. 10, 1754*. Another pack issued by Kirk at the same time and noted in the same advertisement is based on *Æsop's Fables*, and in my pack the first and last Card of the Cries, King of Hearts and Ten of Spades, have been replaced by the corresponding cards in the *Æsop* pack. As is stated in the advertisement, "On one corner (of the card) is the Court-Card and pips, painted so striking that they can be played with as ready as common cards." These are well coloured by hand in this pack. The cards are well worthy of reproduction. Although the designs are not all original, a few being adapted from Tempesta's Cries (see *Curiosa*, page 34), they afford life-like representations of the Criers and in several instances views of London buildings as well. In two instances the artist has not scrupled to borrow from Hogarth. The Milkmaid on the King of Clubs, "*Milk Maids come quick for I'm a going*," is annexed, with but slight modification, from his print of the "Distressed Poet"; whilst the girl beating a drum, accompanied by a negro boy blowing a bugle, on the Queen of Spades is from his "Southwark Fair" engraved in 1733, the inscription on the card being "*The only Booth in the Fair, The noted YATES is here. Step in and see the Beginning.*" Some of the "mottos" are quaint enough. On the Seven of Hearts is our friend Guy Fawkes in effigy: "*We will Burn him right or wrong, Because it is the humour of y<sup>e</sup> Throng To see him burn and dangle in the Air. Guilty or Innocent is not our Care.*" On the Knave of Clubs, "*A wine Quart a penny Perrewincles. Crab, Crab, will you Crab it away?*" On the Two of Clubs a Waterman with his badge, the river and London Bridge in the distance, he cries, "*Oars, Oars, Do you want a Boat for the Evening to VAUXHALL.*" On the Six of Spades a man in fashionable attire, holding a long cane surmounted by a large sculptured foot! stands in front of the Royal Exchange, and cries, "*I Nothing say but Here attend, Apply to Me, your Feet I'll mend. CORNS to Cut.*"—So much for the historical cards. The next pack to be noticed (A.D. 1701) forms a definite link between *Playing Cards and Tradesmen's Cards*. Its claims to each category are equal. It is a perfect pack of

(\*) Among the *Somers Tracts* is to be found "*An exact List of all the Bubbles*, London, printed in the year 1721." This list differs from that to be derived from the *Bubble Cards* as being much more extensive and as including a large number of manifestly fictitious and facetious particulars. It contains notices of 186 projects in all.



the series described in Willshire, page 236, from one in the B.M. containing only 31 cards. In the Cat. Schreiber Coll., page 166, another perfect pack is mentioned. There are variations. The King of Clubs in the B.M. pack has the issuer's name, "*Tho. Tuttell, Mathematical Instrument maker to the King's Most Excellent Majesty, where are taught all parts of the Mathematics.*" The same card in the Schreiber and in the present collection has no name of publisher. The sequence must in any case be considered as a shopkeeper's illustrated catalogue of mathematical instruments, and as such possesses great interest. On the Eight of Hearts, underneath a cartouche on which the word "*Mill-wright*, (and an engraving of a corn-mill) . . . *adapts his Engines to Drain Mines, unwater Fens, raise Water, (to Supply Townes) and many other great uses etc.*" On the Ace of Diamonds, under a cartouche inscribed "*Mathematical Instruments*," a design of a shop and the inscription "*Curiously framed, very exactly and minutely divided (by the contrivance of our modern artists) both for Observation and Operation to the great improvement of Arts and Sciences.*" On the four of Diamonds is an *Almanacke*, on which is the date 1701. The pack is undoubtedly very rare.—Another unique pack must next be noticed in some measure analogous to those last described. *Geometrical Cards* (English), *circa* 1700. *Unique, not in B.M. or Schreiber Collection, and hitherto unknown*; a perfect pack of the usual four suits, the numbers of the pips indicated by figures, and the Court cards by name in the left top corner

### Early Playing Cards, Historical and Satirical.

and the suit mark in the right; the rest of the card is covered with diagrams of problems in Geometry or Dynamics. This pack is doubtless the No. VIII. mentioned in *Lenthall's* advertisement (see "Playing Cards," *Lady Charlotte Schreiber*, Vol. I., Plate 76A), being one of those packs which are hitherto known only by Lenthall's list. This runs as follows:—"For the Improvement of Gentlemen, Ladies, and others, in several Arts and Sciences, as well as in the agreeable diversion of *Card-playing*, there are publish'd Forty entertaining Packs of Cards, curiously engraved on Copper plates. Sold by Lenthall, Stationer, at the Talbot against St. Dunstan's Church in Fleet Street, London, viz.: I., *Heraldry Cards*; II., *Travelling Cards*, etc., etc. . . . VIII., *Geometrical Cards containing full and plain Instructions for the speedy Attainment of that most useful and curious Science, with a printed Book of their use: Likewise a Discourse of the Mechanick Powers. All contriv'd by the late ingenious Mr. Moxon.*" On the Hearts, Diamonds and Spades are diagrams of various geometrical problems; on the Clubs, illustrations of the Mechanical Forces.—A pack (imperfect), quite undescribed as far as appears, is to be found in a little volume entitled "*Eine Zigeuner-Karte oder Chiromantien-Spiel, verfertigt von M. Johanne prætorio Poëtâ Laureato Cæsario; Leipsig*" (date in Chronogram 1654), the object of which is to teach the Gipsy's Art of Chiromancy by playing cards. Each card bears on its upper half, in addition to its notation, the figure of a hand on which are engraved special markings and lines, and the interpretation of each configuration is given in the text below.—To my regret I must greatly curtail the enumeration of a few of the remaining packs, merely indicating them where possible by their place in one or other of the catalogues. *Geographical*.—*English Counties* (Schreiber, page 161, No. 45, do., do., No. 47), both *circa* 1675; *French*, *circa* 1710. The four suits are indicated by four countries, viz., Angleterre, Ecosse, Irlande, and Pais-Bas (not in B.M. nor Schreiber). *Heraldic*.—English, *circa* 1675 (Schr., page 162, No. 52); Italian, 1678 (resembles B.M., 91, I., 14); English, 1686 (Schr., page 163, No. 54).

The acquisition of *Early Shop-Bills and Tradesmen's Cards* (the latter almost invariably in the early days on *paper*, notwithstanding the name by which they are now generally known), principally of the end of the seventeenth and of the eighteenth centuries, went on *pari passu* with that of the *ex libris*, of which they are by no means distant relations. In the hoards wherein an example of one of these groups was to be found one or other of a kindred sort was pretty certain to be lurking, and some of my pleasantest Saturday afternoons in this country and evenings abroad have been spent in rummaging for these scraps in the portfolios of unpretending little print and book-shops, coverts which for the most part the keenest sportsman would nowadays draw blank. Amateurs of these engravings are indeed few and far between, and private collections of any importance are in my experience rare, but when once a man has been bitten with the love of them he hunts for them with an avidity not to be exceeded by that of the *virtuoso* of far more exalted degree. Very few people

know anything at all about the *earlier* descriptions of Shop-Bills, or have even seen an example. The pursuit has in my own case been a really serious one, and has perhaps occupied an amount of time disproportionate to its importance. Let no man, however, deride such a collection as consisting of trivial or unprofitable material. Whatever be the extent of his previous knowledge of the work of the engravers of ornament of the period which it covers, that knowledge will be enormously increased by a study of the diversity of their work in a field so largely their own, and he will be able to trace in a much fuller degree than in the case of *ex libris* the change in style almost from decade to decade, its gradual degradation and ultimate debasement. He will in the second place acquire a knowledge more easily gained in this way than in another of the changes of fashion in, and of the strange names of, many of the articles offered by the various dealers, and will derive much amusement as well as information from the quaint devices and wording by which the capabilities of the traders are glorified. And this study any of my readers may pursue, if he be so minded, at his ease in the Print Room at the British Museum, where are stored the accumulations *inter alia* in this and kindred directions of *Miss Banks*, the eccentric and indefatigable sister of Sir Joseph Banks. In those admirably arrayed portfolios he will find a collection of 4,388 prints, of very similar character to my own as regards period, merit and scarcity, beautifully arrayed and delightful to study. But no effort, however prolonged or enthusiastic, no expenditure of money, however lavish, would at the present day result in the garnering of such a harvest as will there gladden his eye. There are already in existence a few private collections, of which my own is, I have some reason to think, the most extensive, but the materials for the formation of new ones of high class are now, alas! practically exhausted. The result of my labours is a collection of about 3,000 pieces (including 200 Bill-heads) many of which are of great rarity and of more or less artistic value and importance. They are roughly classed under 331 headings of trades and callings. Among the more unusual of these may be mentioned *Air-Mill Makers, Arms Painters, Astrologers, Ballad Makers, Ban(d) Box Makers, Calculators* (of chances in lotteries), *Chimney Sweeps, Chiropedal-Car Makers, Coach-Trumpet Makers, Court-Plaister Makers, Cuppers, Dog Doctors, Fencing Masters, Fishermen, Harmonizers of Musical Instruments, Ingrossers, Lunatic Keepers, Night Men, Oculists, Pedometer Makers, Prize Fighters, Quacks, Sergeants-at-Mace, Slop Makers, Ventriloquists, and Worm Makers.*

I have records of the names of rather more than 600 engravers of Shop-Bills or Trade-Cards whose work is to be found either in the Banks Collection or my own. Although the majority of these are, as might be expected, artists unknown to fame, and their identity commemorated only by these and other inconspicuous productions, many well-known names are to be met with. Among the more important or more prolific may be mentioned *Aveline, Bartolozzi, Bickham, Canot, Cardon, Choffard, Clee, Cole, Cross, Darby, Darling, Deuchar, Fidler, Fourdrinier, Gribelin, Hancock, Hogarth, Kirk, Kirkall, Longmate, Morrison, Pye, Schiavonetti, Sherborn, Sherwin, Skinner, Stent, Vivares and Yates.* There were in the palmy days of the Shop-Bill few trades so mean or ignoble that they would not afford, or that could not obtain, the services of a competent engraver, an artist who could produce work such as none of our wealthy merchant shopkeepers could obtain for love or money at the present day.

The very earliest example in my English Collection is the handbill of the anonymous money-lender of the *Porcht house against St. Andrewes Church in Holborn* (1630 or earlier), and the second in point of date that of *William Thorpp in the City of Chester*, dated 1644, formerly considered to be the earliest English trade-card, and of which only one other impression is known.—Of the very rare Shop-Bills engraved by Hogarth I have those of *James Figg*, "*Master of y<sup>e</sup> Noble Science of Defence on y<sup>e</sup> right hand in Oxford Road near Adam and Eve Court*"; of "*Peter de la Fontaine, Goldsmith at the Golden Cup in Litchfield Street*"; and the upper portion of his large bill of "*Ellis Gamble, Goldsmith.*" [In connection with these and

other specimens of Hogarth's engravings mentioned by Samuel Ireland, "*Graphic Illustrations of Hogarth*," 1794, 8vo, and by Nichols, "*Biographical Anecdotes of Will Hogarth*," 1785, 8vo, the following original pieces in the present Collection may be noted here. The extremely rare proof from the lid of a tankard engraved by Hogarth for the Club which met at the *Bull's Head in Clare Market* (Ireland, page 77), and three other proofs from plate engraved by him, almost if not quite unknown, and the *ex libris* of John Holland in the two states, with the seven and the eight fleurs-de-lys.—A ticket

**Early Shop-Bills and Tradesmen's Cards.**

"*For the Benefit of Mr. Walker (W. Hogarth inv—J. Sympson, Jun., Sculp.)*," with a scene from the "Beggar's Opera," in which he played the leading part. This is the identical ticket ("for the Pitt") from which Anna Maria Ireland made the reproduction for her father's book (Ireland, page 58).—A ticket for the farce of "*The Mock Doctor*," played at the Theatre Royal for the Benefit of the Author (Hy. Fielding), with a scene from the piece introducing the portrait of Cibber, who first filled the *titlle rôle* (Ireland, page 104).—A ticket entitled "*The Author's Benefit*," *Pasquin*—a comedy, also written by Fielding. The words "*Tuesday, April 25th, Boxes*," are in his handwriting. This particular ticket again is that from which was taken M. A. Ireland's facsimile (Ireland, page 130).]

Apart from the artistic interest above referred to, the whole collection appeals to the eye of the lover of the ways and manners of life of his forefathers, and in almost every trade announcement he will find something to arouse an intelligent interest.

The *Tobacco Papers* alone in the present Collection, 394 in number, headed by an impression (imperfect) of the excessively rare paper engraved by Hogarth of *Richard Lee* at the *Golden Tobacco Roll* in Panton Street, near Leicester Fields, would afford many hours of amusement. They belong to the eighteenth and beginning of the nineteenth centuries; they range themselves easily into about forty classes, and vary greatly in merit as engravings whether on copper or on wood. Celebrated or popular characters from *Dr. Johnson* and *Admiral Rodney* down to *Sir Jeffery Dunstan*, *Mayor of Garratt*, are freely introduced into the little compositions, whilst *Raleigh* has a series all to himself.

**Tobacco Papers.**

There are papers heraldic, papers masonic, papers sententious and moral, papers facetious and papers political, there are puns, puzzles and conundrums, and comic cuts of Negroes, Indians and Highlanders—"best Tobacco in Virginia since Adam and Eve," "best under the Sun," "best under the Crown," "best under the Rose," "best under the Balloon,"—altogether an entertaining medley.—Even the little *Watch Papers*, one or more of which was almost invariably to be found in the outer case of the "Turnip" of the eighteenth century, are not without their interest. They are now not easy to procure in unused or even in good condition, but among the 84 which I have from time to time picked up a large proportion are in those states.

**Watch Papers.**

They were by no means always mere advertisements of the maker or repairer. When his address is given it is often surrounded by *apophthegms* and pithy words of advice—hints for the regulation of the conduct as well as of the watch; there are even some which contain the Lord's Prayer or the Creed—marvels of minute engraving. Others consist of little maps of the country surrounding the watchmaker's town, London, Bath, Brighthelmstone, Tunbridge Wells; there were maps, too, of Europe, of England, and for the convenience of an unfortunate minority of customers, even a *New Plan of the Rules of the Fleet*.

This subsection being among the most important and interesting of the minor gatherings it would have afforded pleasure to myself and I think to some of my readers to have treated it more fully here. It was long my intention to produce a monograph on the subject of *Shop-Bills and Trade-Cards*, and a large amount of information has been brought together and systematized with this purpose in view. For the present, however, the realization of this project must be deferred, probably altogether abandoned. In the meantime I must content

myself with reproducing seven interesting examples in different styles, the first two of which are from the *Banks*, the rest from examples in my own collection (except that of Anthony Berrisford, printed from the *original copper plate* which I happen to possess), in order to give to a reader hitherto unacquainted with this class of engravings some notion of what may be looked for by a successful collector. Whilst five of these come manifestly under the designation of *Shop-Bills*, those of Charles Peter and T. Sandby must I suppose be called professional announcements. Each tells its own story, so that no explanatory notes are needed.

Space is lacking for a notice of the interesting *Foreign Shop-Bills and Trade Cards*.


*Visiting Cards*.—More than one series of small engravings, also containing the work of engravers of repute, can be conveniently collected in conjunction with *Shop-Bills* and *Trade-Cards*. Such are *Address, or Visiting, Cards*, which during a certain number of years towards the end of the eighteenth century were not the bald and uninteresting pasteboards which now do duty in most inartistic manner, but were real works of art inspired by the individual taste of the owner. Of these a very interesting notice will be found in Chambers's *Artistic Address Cards* "*Book of Days*," under June 5th. I have on more than one occasion in vain suggested in print a revival of this excellent fashion, but it would appear that public taste is not ripe for its resuscitation. Some charming specimens will be found in the *Banks Collection* in the B.M. I am not very rich in these cards, though I have some beauties. Two by *Bartolozzi*, after *Cipriani*, stand preëminent—that of Mrs. Parker, Sackville Street, an extremely delicate production, and the well-known admirable but extremely rare card of Sir Joshua Reynolds, inimitably graceful and delightful. I will mention only one other, the visiting card of Mr. Cumberland, signed "*W. Blake inv & sc A.Æ. 70, 1827*."

I wonder how many of my readers have seen a collection of *political* and other notes of the kind usually known as those of the *Bank of Elegance*. They seem to me to be of the greatest rarity, and in my travels I have only acquired about thirty. The following will give an idea of their contents:—"I promise to pay to Rory O'Bogg, Esq., or Bearer, TWO PENCE when the UNION of the Kingdoms shall have produced a union of Civil and Religious principles. —London, the 1st day of January, 1819.—For Self, Leinster, Ulster, Munster, and Connaught. *Pat Potatoe*. Two pence. Entd., *Dermot O'Wiskey*."

#### *Prints inlaid as illustrations of historical matter.*

*London Bridge*.—It has been remarked that few books are so admirably adapted for the purpose of extra-illustration ("Grangerizing") as the "*Chronicles of London Bridge, by an Antiquary*" (Richard Thomson, London, 1827, 8vo), and, having as a good Londoner a great delight in the subject-matter, I lent myself long ago in good earnest to the expansion in this fashion of its 687 pages by inlaying with the text of one of those large paper copies which contain proofs of the woodcuts on India paper a few drawings and *Shop-Bills* of the tradesmen whose houses were on the bridge, engravings by *Allen, Archer, Basire, Bellamy, Black, Boydell, Bows, Buck, Canot, Cole, Geo. Cooke, W. B. Cooke, Cruikshank, Dale, Daley, Fellowes, Fourdrinier, Hogarth, Hollar, Howlett, Knight, Lacey, Malton, Martin, Mathews, Scharf, Chereau, Simpson, Skelton, J. T. Smith, Stadler, Vertue, Wallace, Whichelo, Wise* and others. Collected during many years with some eclecticism, and with a desire to add to the interest of the text, they combine to make an informing if somewhat bulky text-book of the bridges old and new. The only special rarity deserving of mention is an ancient undated water-colour plan, partly in elevation, of "*The Water Mill House, with 3 water mills*," to "a scale of 40 fete," showing besides

ALL SORTS OF FINE LEATHER CLOGGS.



THO.<sup>S</sup> BERRY at the Patten & Crowne  
 under S.<sup>t</sup> Dunstons Church in Fleetstreet  
 Selleth

All sorts of Fine Leather Cloggs fine Lea-  
 -ther Pattens Corke Cloggs for Ladies all  
 Sorts of Cloggs for Gentlemen and all  
 other sorts of Cloggs and Pattens Likewise  
 all sorts of Leather Cloggs for Children  
 Sold by whole Sale or Retaile





At the signe of the Tare live's on  
M<sup>r</sup> Grenier who makes all Sorts of  
good Razors Lancets Files & every other  
all other Sorts of Instruments for  
Cirurgions <sup>D. 2</sup>

A. Nautis F.

11° 1676





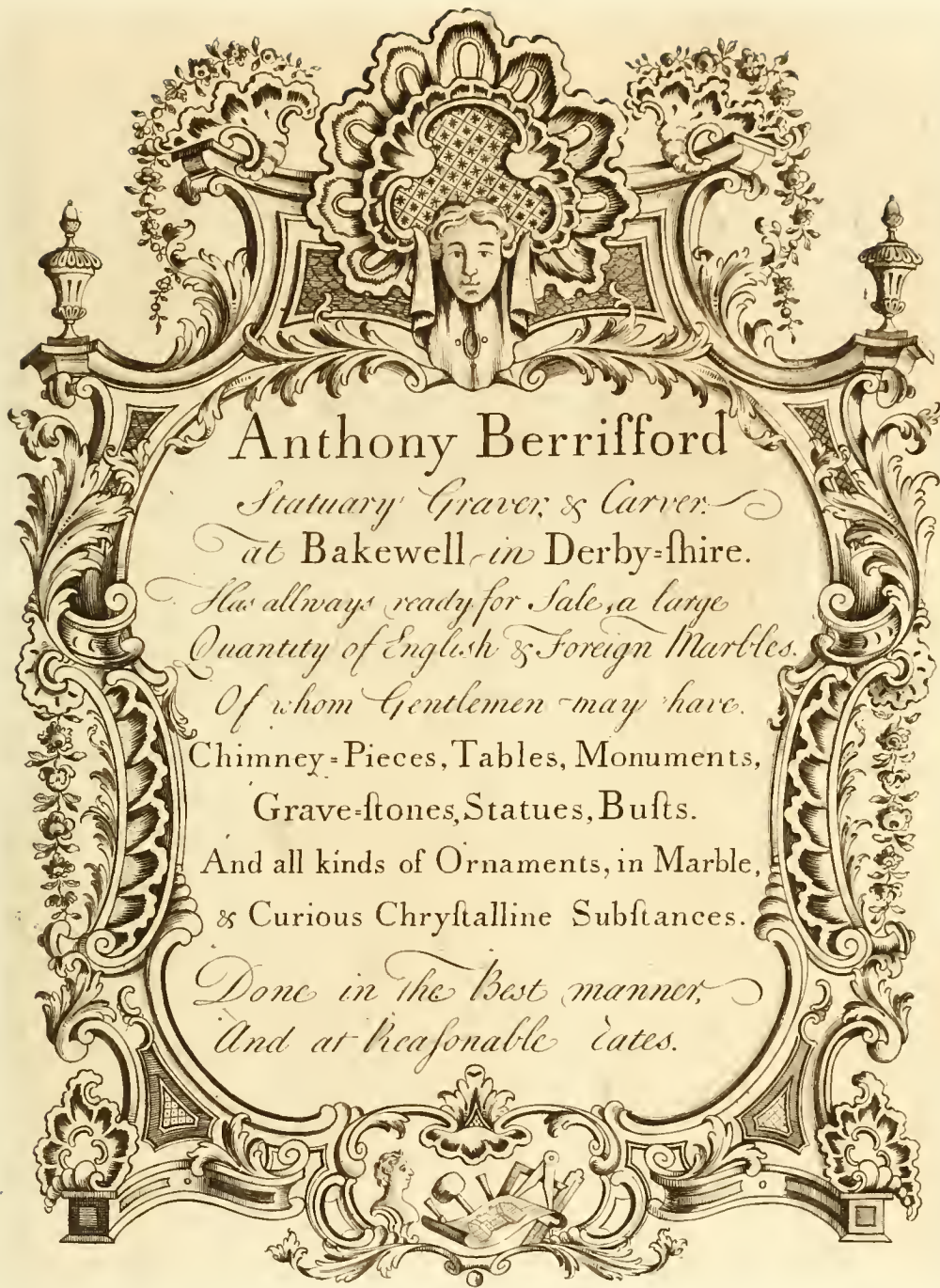


*Charles Peter. Surgeon Served King Charles y<sup>e</sup> 2<sup>d</sup> in y<sup>e</sup> Dutch  
warrs. Surgeon of y<sup>e</sup> Horse guards to King James and Surgeon of the  
Houshold to King William daily prepares his Cordial Tincture &  
Pills. which have cured Thousands of y<sup>e</sup> Collick, Stone, Gravell,  
Scurvie & Dropsey etc. Gives advice to the Poor as well as Rich at  
his House in S<sup>t</sup>. Martins-Lane near Long-Acre. where he hath li-  
ved between 30 & 40 Years. Laus Dec. 1705. Aetat. 57. —*

*Int. Scheeman pins.*

*Jos. Nutting Sculp*





Anthony Berrifford  
*Statuary Graver, & Carver.*  
at Bakewell in Derby-shire.  
*Has always ready for Sale, a large*  
*Quantity of English & Foreign Marbles.*  
*Of whom Gentlemen may have.*  
Chimney-Pieces, Tables, Monuments,  
Grave-stones, Statues, Busts.  
And all kinds of Ornaments, in Marble,  
& Curious Chrystalline Substances.  
*Done in the Best manner,*  
*And at reasonable Rates.*





*A. AND BUCK*  
At the Queen's-Head, near Hatton Garden, in  
H O L B O R N;  
Buys and Sells Beds, Bedding, Bureaus, Book  
Cases, Chairs, Glasses, China, and all Sorts  
of Household Furniture, New, & Old.  
N.B. Quilts, Blankets, Tickens, Harrateens, & Cheney's, Sold Wholesale,  
and Retail.





*R. Lee Frost*









the Mills seven of the sterlings on the N. side of the Bridge, St. Magnus Cloister and part of Church Yard and the Chapel House on the Bridge. The writing on this plan is apparently of about the year 1620, and the details of the Mill House appear to correspond in great measure with the plan described by Thomson as existing in the Pepysian collection at Cambridge and as probably representing the bridge in the reign of Elizabeth or James I.

*Marylebone and Gardens.*—No better text can, I think, be found for a basis of a collection of views and portraits connected with *Marylebone* and its Gardens than the first portion of J. T. Smith's "*Book for a Rainy Day*" (London, 1861), and it is this which I have adopted. A fair number of illustrations of the locality and of the theatre are accessible, and to these I have added portraits of many of the persons more or less intimately associated therewith, comprising those of individuals as incongruous as *Nancy Dawson*, who is said to have set up skittles in her early days in High Street, *Marylebone*,—*Handel*, who frequented the Gardens, and whose music was played there under the direction of *Dr. Arne*,—*Admiral Vernon*, in whose honour a grand martial composition was played there in 1741 in commemoration of the taking of Carthage,—*James Figg*, the prize-fighter,—*Lowe*, the vocalist,—*Kitty Fischer*,—*Arnold*, the composer,—*Miss Catley*,—*Miss Harper*,—*Mr. Mattocks*,—*Mrs. Vincent*,—*James Hook*, composer, father of Theodore Hook,—*John Bannister*,—*Dr. Kenrick*, lecturer on Shakespeare,—*R. Baddeley*, comedian,—*Dr. John Blow*, and many other celebrities connected with the Gardens or the locality. With these I have incorporated the original words and music of many of the songs sung at this once extremely popular place of resort, and very early advertisements of the Bowling Green and Gardens, furnishing altogether, when inlaid, matter for a volume of some 260 pages.

Of *Finch's Grotto Gardens* in St. George's-in-the-Fields I have many advertisements in and about the years 1764-1770, and a very considerable collection of the music of the songs sung there, often by the same vocalists whose names we find in the repertoire of places like *Marylebone*. The gardens seem to have borne at first a better character than some of the other popular places of resort, such for instance as *Cuper's Gardens*, of which I possess views and plans. The site of the latter was, it would appear, bisected by the Waterloo Bridge Road. This place of entertainment must have been opened towards the end of the seventeenth century, and was closed in 1753 by reason of its bad repute.

*Mrs. Cornelys, Carlisle House, Pantheon, Macaronies.*—The career of *Mrs. Teresa Cornelys*, whilom lessee of *Carlisle House*, Soho Square, is a fit subject for illustration by contemporary printed matter and portraits of the votaries of fashion who subscribed to her brilliant masquerades and musical entertainments there in the years between 1763 and 1772.

The nucleus round which I have built my little collection is a booklet entitled "*Fly Leaves*" (London, 1855, 12mo), and the account of *Carlisle House* which it contains is abridged from a privately printed tract by T. Mackinlay, Esq., Soho Square. The first notice of an entertainment there is on Feb. 18, 1763, when this lady, who had been a public singer in Italy and Germany, gave a ball to the upper servants of persons of fashion, but at this time the nobility and gentry were already annual subscribers receiving transferable tickets to the entertainments of whatever kind. The house was situated on the east side of the Square, at the corner of Sutton Street, and its site is now occupied by St. Patrick's Catholic Chapel. In 1766, her concerts under the direction of *Bach* and *Abel* and her Society nights were the rage, and the house was styled by a

contemporary "the most magnificent place of public entertainment in Europe." On February 27, 1770, a long-remembered masquerade of unrivalled elegance and splendour took place, "concerning which the prints of the day were ecstatic." In the *Gentleman's Magazine* for March of that year will be found a list of the principal masques—"Lady Waldegrave, almost sinking under the weight of pearls and beads, personified *Jane Shore!* whilst Miss Frederick represented a Quaker, a very diverting figure and divertingly sustained; the Duchess of Bolton, Diana, Diana herself!" and so on. An equally magnificent masquerade in February, 1771, was attended by the whole of the fashionable aristocracy of both sexes. The disorders of these assemblies, conspicuous even in those unfastidious days, and shrewdly noted by an observant press, attracted the attention of the authorities, and Mrs. Cornelys, brought before Sir John Fielding, had to give an undertaking to discontinue for a time all dramatic entertainments, and to submit to a fine of £50. The visitors for the most part withdrew their patronage, and began to frequent in preference the newly-built *Pantheon*. Teresa became bankrupt in November, 1772, and in 1773 *Carlisle House* was advertised to be sold by private contract. Yet its end was not yet; we find notices of its diminished glories year after year till 1782, and in 1783 it was again advertised for sale. Of what was done within its walls between that date and 1797 I have no record, but it still retained its name in that year, and a "*Town Ranelagh,*" under the strictest regulations, was advertised. In 1795 Mrs. Cornelys, having sunk into poverty, installed herself in Knightsbridge as a "vendor of asses' milk," and a well-known print, "*Certain City Macaronies drinking asses' milk,*" leads us on in legitimate sequence to a little collection of prints of those extraordinary fops and of the *Pantheon*, which many of them graced by their presence. The good lady died in the Fleet, a prison for debtors, at a great age, on August 19, 1797.—*The Pantheon* in Oxford Street, the first of three buildings on the same site, built, says Walpole, at an expense of £50,000 or £60,000, opened in 1772 and burnt in 1792, was thus to some extent a contemporary of *Carlisle House*, to which it proved a formidable rival, the same kind of questionable entertainment holding sway at both houses. As is shown by the prints and magazines of the day it was specially affected by the *Macaroni*, a beau whose dress was more extravagant than that of any earlier or later day. He is thus described in Colman's comedy "*Man and Wife*": "Above half the hair behind is false; for in an undress, unless you have a club as thick as both your doubled fists, you are not fit to be seen. But with that a little French hat, cut to the quick, that leaves your face as broad as *Harry the Eighth's*, an ell of shirt sleeves hanging over a short half-inch pair of ruffles, a coat powdered half way down your back, a tambour waistcoat, white linen breeches, and a taper switch in your hand, your figure must be irresistible." According to another writer, "Everything insipid, contemptible, and ridiculous in the character, dress, or behaviour of men and women is now summed up in the despicable appellation of '*a Macaroni*.'" Horace Walpole considered that the origin of this fop was to be found in the *nouveaux riches* who made their fortunes by Clive's conquests in India, and this is the genealogy he finds for him: Lord Chatham begot the E. India Company, the E. India Company begot Lord Clive, Lord Clive begot the macaronis, the macaronis begot poverty, and all the race are still living." The *Macaroni* afforded endless "copy" for the magazines and subjects for the caricaturists, whose talents were called into request at the same period in ridiculing the yard-high coiffure of the fashionable women. The letterpress matter for the elucidation of this fourfold subsection is derived from contemporary tracts and songs, and from magazines, such as the "*Gentleman's,*" "*Oxford,*" "*Town and Country,*" "*Ladies,*" "*The Universal,*" "*Convivial,*" "*Covent Garden*" and the "*Macaroni and Savoir Vivre.*" Among the prints will be found representations of the masquerades and portraits of the masqueraders at *Carlisle House*—one of the now rare original subscription tickets for *Carlisle House* engraved by *Sharp*—and a ticket for the benefit of Mr. Cramer at the same rooms, April 29, 1782—also of the *Female Coterie*, one of Teresa's institutions, various views of the interior of the *Pantheon*, including Pugin and Rowlandson's "*Pantheon Masquerade,*" in aquatint by *Sharp*—" *The Pantheon in Oxford Street,*" a striking satirical mezzotint by *Humphrey*, after Edwards, showing us the *Macaronis* at their refectations—" *The Jew Macaroni and his Spouse going to the Pantheon,*" a masquerade scene—" *The Pantheon Macaroni,*" a mezzotint published by Robert Sayer—" *The Macaroni's Downfall,*" published by Darby, 1773—" *The St. James's Macaroni,*" by *Bretherton*, after Banbury—" *Miss Prattle consulting Doctor Double-Fee about her Pantheon Head-dress,*" published by Carington Bowles—" *A well-known Macaroni making Love*"—" *The Macaronies,*" in which a fop and a belle compare their astounding head-dresses (the queues depicted in most of these prints are about eighteen inches long, and some of them as thick as a man's



MADLIE. DES FAVEURS À LA PROMENADE À LONDRES.



thigh)—“*The accayed Macaroni*”—“*A Macaroni at a sale of pictures*,” by Grignon, after Brandoin—“*The Macaroni Brothers*” (an ape and a fop), by Caldwell, after Brandoin—“*Now S’ you’r a compleat Macaroni*” (the barber has supplied him with a queue as large as a pillow)—“*A Macarony Alderman and his Rib*,” Caldwell, after Grimm—“*The Macaronies interceding with Grace and Right Reverence on behalf of the poor and Pantheon*”—“*English Funn or Docking the Macaroni*,” a large mezzotint sold by Sayer, 1774, in which a butcher is relieving with a knife the beau from his vast encumbrance;—in a print published by Darby in 1777, a female Macaroni, who is being laced by a servant, wears a head-dress surmounted by a lace cap of a height equal to her own—a portrait of *John Donellan, Esq.*, who was M.C. at the Pantheon, and was executed for the murder of Sir Theodosius Boughton—“*Ridiculous Taste, or the Ladies Absurdite*”; the lady sits in a chair to have her head-dress completed by the hair-dresser, M. Catogan takes the attitude of the structure with a sextant, an assistant on a high pair of steps adjusts the upper ends—“*M<sup>lle</sup> Des Faveurs à la promenade à Londres*”; her coiffure, some seven feet in height, is a pigeon’s nest or dovecote (*colombier*), and sportsmen are aiming at the birds as they enter.—Last of all the day of reckoning—“*Beauty’s Lot*” indicates the final scene in the macaronic drama; a grisly skeleton, whose grinning skull is surmounted by an enormous toupée, thus bids its farewell: “Adorned with Tates (têtes?) I well could Boast, of Tons (le beau ton?) and Macarony’s Toast; I once was Fair, Young, Frisky, Gay, Could please with songs and Dance the Hay. Dear Bells reflect, Ye Mortals see, as I now am so You will be.” The little collection as inlaid is arranged on 257 pages.

*Ranelagh*.—The entertainments at *Ranelagh House and Gardens* afford a seductive subject to the “extra-illustrator” by reason of the occurrences incidental to the affluence to these gay doings of a number of celebrities, and of the episodes which from time to time added zest to the other attractions of the fashionable resort of persons of quality. As will be seen I have not failed to profit by this circumstance.

In addition to contemporary engravings, which give an admirable idea of the *locale*, and to some hundred or so of original announcements of performances, words and music of the songs sung there at various periods, and portraits of the singers, I have included such original notices, portraits and caricatures as commemorate the more or less reputable appearances at the gardens of the following well-known personages.—*Elizabeth Chudleigh*, 1720-1788, afterwards Countess of Bristol, and calling herself Duchess of Kingston.—*John Hill*, M.D. (1716-1770), calling himself Dr. John Hill,—and the *Chevalier D’Eon* (1728-1810), appearing at these gardens as la Chevalière D’Eon. *Ranelagh* was opened in 1742. Although one of the most exact and informing views of the *Rotunda*, the principal building in these gardens (by Bowles, 1754) shows the company at breakfast, it has been stated that this fashionable proceeding was put a stop to in the year 1752, in which year an Act of Parliament prohibited the opening of all places of amusement before a certain hour in the afternoon. The evening amusements were called and advertised as *Comus’s Court*. In 1775 was held a grand regatta at *Ranelagh*, very notable as *the first English Regatta*, and for this fête was designed one of the loveliest of the numerous tickets drawn by

**Ranelagh.** Cipriani and engraved by *Bartolozzi*, which I possess as a print and also as a proof before the engraving of the title was completed.—The personality of the frolicsome maid of honour, who in later life called herself *Duchess of Kingston*, is one which, whilst never for a moment enlisting our sympathy, compels our attention to a life-history intricate in its details, and at times almost incredible. If studied attentively it presents a drama of absorbing interest, in which audacious manœuvres, wily machinations, and temporary successes culminate with dramatic fitness in disgrace and misery.—The escapade which connects *Elizabeth Chudleigh* with *Ranelagh* is familiar indeed, and has been graphically described by Horace Walpole and others. At the Jubilee Masquerade there on June 3, 1749, she elected to appear as *Iphigenia* in the same guise as she had assumed at an earlier entertainment (when she was spoken of by Walpole as “*so lightly clad that you would have taken her for Andromeda*”), to the scandal of many, but to the great content of George II. and the Prince of Wales (“Fred”). “The King had a mind to believe himself in love with her,” and in the first of the three rare engravings which commemorate the freak, she is making her escape from the Prince into the King’s arms. In the second, as in the first, she has just unmasked, but is standing between the King, who is in a domino, and the Duke of Cumberland, masquerading as *Punch*. Twelve lines of verse explain the whole situation, and give an

accurate appreciation of her character—"A coquet now and now a prude," etc. The third, the rarest print, is poorly drawn, very explicit, and in much worse taste than the others. It was convenient to make room in this connection for my collection of prints and much matter illustrating her subsequent career; among these is a large caricature, entitled "*Iphigenia's* late procession from *Kingston to Bristol*." There are portraits of her in later life—of the duke whose wife she called herself and of the earl whose wife she was adjudged to be—a view and plan of the building erected for her trial at the bar of the House of Lords, and an original ticket for the trial.—The episode of *John Hill* is one which attracted so much attention at the time, and has been so well illustrated by caricatures, that it deserves a passing notice. The behaviour of this apothecary, magazine editor, dramatic writer, botanist, satirist and empiric, "The grand dictator of each publick show, *wit, moralist, quack, harlequin, and beau*" (from whose pen no less than seventy-six works are recorded in the *Nat. Dict. Biog.*), earned for him the sobriquet of *Dr. Atall*; his hand was ever against every man, and as he did not fear wantonly to attack men of a far higher intellectual calibre than his own, the memory of the knocks which he received has in a great measure survived those which he gave, the most hackneyed of these *quiproquos* being that of *Garrick*, "For physic and farces, His equal there scarce is, His farces are physic, His physic a farce is." Among others whom Hill goaded into retaliation by his pen was one *Brown*, an Irish gentleman, who elected to respond by the *argumentum baculinum*, and publicly assaulted the satirist at *Ranelagh*. Public sympathy was on the side of the aggressor, as is evidenced by the three rare prints in this collection. The first of these bears an allusion to a somewhat voluminous retort by *Kit Smart*, the poet (author of the "*Song to David*," considered by *Rossetti* to be "the only great accomplished poem of the century"), to an anonymous attack upon him made by Hill in the first number of the "*Impertinent*," which took the form of a mock heroic poem called "*The Hilliad*," a quarto tract, with *prolegomena* and "*Notes Variorum*," published by *Newbery* in 1753. The caricature is preceded by the lines from this poem, "*The Chequer'd World's before thee—go—farewell, beware of Irishmen—and learn to spell*," words supposed by *Smart* to have been addressed to Hill by a tawny Sybil—the Irishman being of course the *Mr. Brown* who had assaulted him at *Ranelagh* in the previous year. The next, published on May 29 by *H. Carpenter*, is entitled "*A Night at Ranelagh on Wednesday, 6th of May, 1752*." *Brown* has torn off Hill's wig, and holds him by the left ear, crying "Draw your sword, Libeller, if you have the Spirit of a Mouse." The third, entitled "*Le Malade Imaginaire, or the Consultation*," represents Hill in bed pitying himself amazingly. He says, "*The physician has confirmed my own opinion by declaring the Hurt I have receiv'd is not without danger*"; one of the doctors, smelling his cane, exclaims "*Give de Ass de Milk*." The character of *Mr. Brown*, his assailant, is vindicated at great length in the notes to the print. Hill lost heavily by his monumental botanical work, a complete *Vegetable System* in twenty-four folio volumes, illustrated by 1,600 copper-plates, representing 26,000 plants, all drawn from nature. He must have derived a considerable income by the sale of his quack medicines; of these *The Essence of Water-Dock* for the scurvy was one of the most notorious, of which there are advertisements in this collection. He died of the gout, for which he had long sold a specific called the *Tincture of Bardana*. He undoubtedly merited in his early days the appellation of *beau*. A half-length portrait of him in mezzotint by *Houston*, after *F. Cotes*, dated 1757, shows him as a very handsome man, and the print is an extremely pleasing and well-lighted specimen of the art.—My collection of engravings and printed matter recording the appearances at *Ranelagh* and other particulars of the *Chevalier* (then known as the *Chevalière*) *D'Eon de Beaumont* was made before I had the opportunity of acquiring the very important manuscripts mentioned on pages 23 to 26. *D'Eon*, who had fenced at *Carlton House* as early as April 9, 1787, and whose last match was at *Wolverhampton*, where "she" was permanently disabled by the breaking of "her" adversary's foil, fenced at *Ranelagh*, as is shown by the advertisements, with *Mr. Sainville*, professor of the art in *Paris* and *London*, on June 22, 23, and 24, 1793, and again in 1794, cutting, as "she" expressed it, "her bread with her sword." One of the scarcest pieces of printed matter utilized for the illustration of the amusements at *Ranelagh* is a quarto tract, entitled "*Ranelagh, a poem by the author of some late publications*," *London*, 1777, satirizing under classical pseudonyms the most celebrated frequenters of the gardens. It has this quatrain on the title-page: "*Here night by night, thy priests in mystic round, With wearied footsteps print the hallowed ground; All ranks revolving in their several spheres, Kings, Nobles, Commoners, and Irish Peers*." The collection as inlaid consists of 447 pages.





REGATTA - BALL A

FACSIMILE OF A PROOF OF TICKET ENGRAVED BY FARFIOZZI FOR THE BALL AT THE  
FIRST ENGLISH REGATTA, HELD AT RANFLEIGH NAH JUNE, MCCCXXXV



*Richmond Theatre.*—The collections for the illustration of the successive theatres at Richmond must be but briefly noticed.

The first theatre was opened on June 6, 1719, and was for a time under the management of *William Penkethman*, the well-known actor, of whom as "*Sworn Comedian to y<sup>e</sup> Queen of Great Britain*" I have a very fine mezzotint by *J. Smith* after *Shmutz*. At this theatre, situated where York Place now stands, "a Farce of one act, called *Pyramus and Thisbe*, written by *Shakespear*," was performed "on Monday, the 2nd Day of September, 1723, by their Royal Highnesses' Command; the part of *Pyramus* by Mr. Penkethman, the *Wall* by Mr. Norris." In 1733 a second theatre was built on the Hill by *Chapman*, an actor. In 1756 it was taken by *Colley Cibber's* son, *Theophilus*, but he was at first unable to obtain a license; it was therefore called the "*Cephalic Snuff Warehouse*," where "*Cibber and Co., snuff merchants*," advertised the sale of this commodity, "which taken in moderate quantities, in an evening particularly, will not fail to raise the spirits, clear the brain, throw off ill-humour, dissipate the spleen, enliven the imagination, exhilarate the mind, give joy to the heart, and greatly improve and invigorate the understanding." In 1767 the theatre, then called the Old Theatre, was still in existence, and I have a copy of a prologue written for its opening for the season by *Colman* and spoken by *Shuter*. The third theatre, which was not demolished till 1885, was at first called the *King's Theatre*, and afterwards the *New Theatre on Richmond Green*. It was built in 1765 for *James Dance*, better known by his stage name

**Richmond Theatre.** *Love* (his management extending from 1766 to 1773), by one Alder, a Richmond bricklayer, under the direction of Mr. Butler, architect and principal machinist of Old Drury, after a model of that house. The house was never a prosperous one, though *Garrick*, *Macready*, *Young*, *Munden*, *Quick*, *Shuter*, *Liston*, *Mrs. Jordan*, *Edward Kean*, *Mrs. Siddons* and *Madame Vestris* all played there from time to time, and in thirty-nine years it had thirty-seven managers. The elder *Mathews* made his first appearance here on September 7, 1793. On August 23 of this year we have the following advertisement:—"In the course of the evening, by particular desire of several persons of distinction, The celebrated CHEVALIERE D'ÉON will FENCE with a NOBLEMAN." In 1799, *James Winston* rented the theatre, playing under the name of *Neville*. In the collection are the original manuscript accounts of this period, list of actors, of MSS. of plays (190), and of fines and general regulations. On October 22, 1802, this theatre was visited for the first time by the King, Queen and Princesses. In September, 1811, the "Theatrical Phœnomenon '*Romeo*' *Coates*" made his first appearance here: "the people of Richmond and its vicinity for several miles round, including many families of the highest rank and fashion, and great numbers even from London crowding to the theatre to see him perform his part." The eccentricities of this wealthy amateur are well-known and were severely commented upon by the critics of the day. Of him there are two portraits in the collection, one by *Blood* from a miniature by *Newton*, the other a remarkable coloured soft-ground etching by *S. de Wilde*, now seldom met with, of the beau in all his war-paint. Under *Klanert's* management in 1817-1829 *Edmund Kean* acted here very frequently to crowded houses and to the great increase of the receipts. As is well known, he died in the house adjoining the theatre, the later fortunes of which need not be touched on. I have been very successful in collecting material for the illustration of its history, having, besides a large number of advertisements and portraits, more than one hundred play-bills of the eighteenth, and many of the nineteenth, century. These as inlaid occupy 228 pages.

*Vauxhall Gardens.*—It would be out of place to allow the somewhat ample collections hereon to occupy attention for more than a very short time; so many books of illustrations of this popular place of resort have been compiled by amateurs, that the subject, though agreeable, is somewhat hackneyed.

The gardens were, as is well known, originally designated *Spring Gardens*, and derived their name from *Fulke's Hall*, the residence of *Fulke de Breauté*. Their existence dates from the Restoration, and **Vauxhall Gardens.** *Pepys* [*Diary*, May 25, 1667] has the following entry: "My wife away down with *Jane* and *W. Hewer* to *Woolwich*, in order to get a little ayre and to lye there to-night, and so to gather May-dew to-morrow morning, which *Mrs. Turner* hath taught her is the only thing in the world to wash her face with; and I am contented with it. I by water to *Fox-Hall* and there walked in *Spring Gardens*. A great deal of company, and the weather and garden pleasant: and it is very pleasant and

cheap going thither, for a man may go to spend what he will, or nothing, all is one. But to hear the nightingales and other birds, and here fiddles, and there a harp, and here a Jew's trump, and here laughing, and there fine people walking, is mighty divertising." The management throughout a large part of the eighteenth century was in the hands of *Jonathan Tyers*, who inaugurated their re-opening in June, 1782, with a grand *Ridotto al Fresco*, at which the Prince of Wales was present. During some thirty or forty years at the beginning of the nineteenth century, *C. N. Simpson* was the popular master of the ceremonies. After many vicissitudes, records of which are to be found in the volumes in this collection, they were finally closed about the year 1855. Even in the late degenerate days the journey to and from Westminster and other parts was often made by water, and no one who has witnessed it can forget the picturesque effect presented by the return in boats of the belated revellers from one of the then not unfrequent *Bals Masqués*, and the gay if somewhat dishevelled dresses of the *debardeurs*, *pierrots* and the like, brilliant in the haze of a fine summer morning. There are three separate series of illustrations in this collection. The first, slowly formed by myself, extends to 440 pages, and contains, besides a large quantity of contemporary printed matter, advertisements, songs, &c. &c., more than one hundred original engravings—views and portraits—and a couple of the beautiful tickets issued for the *Ridotto al Fresco*. The well known tenuity of the slices of ham supplied to visitors is commemorated in a very fine view of the Spring Gardens in 1741 engraved by *Bickham*, where a satirical note is made of "Ham and Beef 1s. per oz.," and in a much later caricature, 1797, by *Cruikshank*, after Woodward, wherein the country squire cries to the waiter "Don't play thy tricks with me but bring me the Gammon." The second volume is a well illustrated folio of 163 pages, presented to me by a sympathetic friend, which brings the history down to the close of the gardens. The third, from the same source, is a 4to of 300 odd pages, being an agreeable expansion by engravings and printed matter of the *Vauxhall Papers*, edited by Alfred Bunn, illustrated by Alfred Crowquill, London, 1841, 8vo inlaid to 4to.

*Mayor of Garratt.*—So entirely consonant with the feelings of the majority of the English people in the middle of the eighteenth century were the exciting and uproarious scenes which then, as a matter of course, accompanied a General Election, that in a celebrated instance a flimsy pretext was avidly seized upon for ensuring, at any rate in one favoured locality, all the tumult, turbulence and intoxication of an election for members of Parliament without the necessity of waiting for the national mandate, and thus affording to a noisy crowd of all classes, sometimes numbering one hundred thousand persons, the desired excitement. Here peers in their carriages were jostled by a motley mob in hackney coaches and on horse and ass-back, and great store of pelf accrued to the publicans by whom the Saturnalia were incited and sustained.

The history of the rise and continuance of the *Mock Elections of the Mayor of Garratt*, which took place at intervals between 1747 and 1785 in Garratt, or Garrett Lane, between Wandsworth and Tooting, is familiar to many readers, copious details having been furnished by Hone (*Every Day Book*, II., pages 410-433) and Chambers (*Book of Days*, pages 659-664). Hone derived some of his information almost at first hand from the survivors of the revels, little being obtainable from contemporary literature, and was successful by calling public attention to the subject in collecting a very considerable number of reminiscences, which are duly recorded in his volumes, his correspondents having been obliging and communicative. The editor of *The Book of Days* on the other hand has culled the greater part of his chronicle from the "somewhat large and curious collection of hand-bills and broadsides printed during those elections (then) belonging to T. Blackmore, Esq., of Wandsworth, who also possessed the three original drawings of scenes at these elections drawn by *Valentine Green*." This very collection coming in later years into my hands greatly augmented that which I had already begun to form, and the presence of these drawings, and of other matter not elsewhere existing, has rendered it *unique*. *Val. Green's* drawings in Indian ink are of the greatest importance for the illustration of the Garratt election; each measures 12 × 20 $\frac{3}{4}$  in. and all are full of detail. They were badly copied by Hone, much better by Chambers. The humours of these saturnalia would have been far less vividly realized by the present generation had it not been for these clever sketches. The broadsides formerly in Mr. Blackmore's collection are of great value, as we derive from them a clear idea of the humours of the

election addresses drawn up for the illiterate candidates by writers who knew their public, and who managed to interweave in them piquant allusions to the addresses of contemporary aspirants to real parliamentary honours. The candidates for the office of Mayor of Garratt were selected from the lowest ranks of the people, and deformity and vulgar wit were strong recommendations. It was the habit of each to assume some high-sounding title, and in a very complete list which is to be found in this collection the earliest contest in 1747 is shown to have been between John Willis, a Wandsworth waterman, who styled himself *Squire Blow-me-down*, and James Simmonds, a publican in the Borough, who took the name of *Squire Gubbins*; and the latest in 1796, in which Henry Dinsdale, muffin seller, under the style of *Sir Harry Dinsdale*, was the opponent of Thomas Solomon, carpenter, known as *Solomon Hiram*. (Inter-vening elections took place in the years 1761, 1763, 1768, 1772, 1775, 1777, 1781 and 1785.) These gentlemen were furnished with gay equipages and fine raiment by the publicans, though treating in the ordinary electioneering sense was not practised, the candidate "*entertaining his friends at all the houses in Wandsworth on the day of election, without any other expense than that of every one paying for what they call for.*" The characters who figure most conspicuously in the history of their elections are *Sir Harry Dinsdale*, John Gardiner, cobbler and grave-digger, calling himself *Lord Twankum*, James Anderson, breeches-maker and itinerant fiddler, styled *Sir John Harper*, and Jeffery Dunstan (*Sir Jeffery Dunstan*), a grievously deformed little dealer in wigs, who was perhaps the last survivor. Besides the original broadside addresses, and the curious presentments of the odd appearance of the candidates, there have survived, and are here preserved, two original "favours" of *Hiram* on blue paper, and a far more pretentious one on green silk of *Dashem* and *Blaize*; also one of the very few existing copies of the *Oath of Qualification* printed in 1755, of which Hone very properly printed only a portion, the document from which he quoted being, he expresses it, not *attainable* in a perfect state (ours is perfect but certainly not *printable* in the present day), and a large number of engravings and some drawings of the various candidates; also a fine engraving by *Bannerman* after Pollard, 1782, of the cavalcade in favour of Sir John Harper, 1781. I have inlaid in this little collection Hone's pages and a copy of Foote's comedy, "*The Mayor of Garratt*," so that the whole extends to about 200 pages.

*Portraits of Astrologers.*—I do not know that any good purpose is served by bringing together portraits of *Astrologers and Almanac Makers*, but as I have come across them I have put them by themselves.

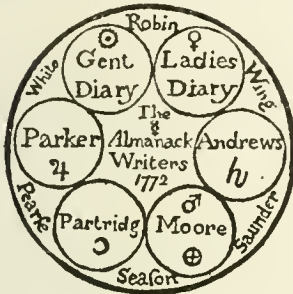
To deal with them alphabetically the principal names are as follows:—*Jack Adams*, an astrologer and fortune-teller of Clerkenwell Green.—*Joseph Blagrove*, of Reading (1610-1682), "student in Physick & Astrology, aged 72."—*Richard Carpenter* (vicar of Poling, in Sussex), who indicated the science of astrology as "harmless, useful and pious." Of him a very rare and curious portrait by *Faithorne*. In his address to the Honourable Society of Astrologers he incidentally remarks that princes have their Jails for offenders and their Bedlams for mad people, that Hell is God's Jail and that he never heard of, read or beheld a place which can be more applicably called His Bedlam than England.—*Henry Coley*, Philomath (1633-1695), mathematician and astrologer, the adopted son of the astrologer and almanac-maker, William Lilly, who bequeathed to him in 1681 his *Merlini Anglici Ephemeris*, or *Astrological Judgment for the year*, which from that date was issued by Coley; there is a fine portrait in oval engraved by *R. White*, also a very quaint one in the manner of *Gaywood* and a third taken from the *Ephemeris*, 1686.—*Nicholas Culpeper* (died 1654), "Physitian and Astrologer," who is best known by his *Herbal*; a portrait in oval; another, also in oval, right hand on a skull, a "nativity" on the table; another, an etching by *Cross*.—*John Dee* (1527-1608), a Rosicrucian and an Astrologer of European reputation; the black stone which he used in the invocation of spirits still exists—it was in the Strawberry Hill collection. Dee lived and died very poor at Mortlake. A small portrait.—*John Evans* (fl. 1632), "the ill favoured astrologer of Wales," was one of the "cunning men" who gulled the credulous and ignorant by the pretended exercise of his art. He was Lilly's teacher. A small portrait by *Godfrey* from an original drawing.—*Simon Forman* (1552-1611), a well-known astrologer and resolver of questions. He lived in Lambeth, and was greatly esteemed by the poor in his neighbourhood, had a somewhat eventful life and predicted with accuracy the day of his own death. A portion of his most entertaining diary was printed from Ashmole MS. 208 by J. O. Halliwell Phillips in 1843, but it was not considered desirable to proceed with the work or to publish what had

been printed. Only sixteen copies were struck off for the members of the Council of the Camden Society, of which one (John Hunter's copy) is in the present collection. Forman confesses in this diary that he practised "*nigromancy and magik and physik*," and that he "*called aungells and spirits*." He was oftentimes cast into prison for his practises.—*John Gadbury* (1627-1690), astrologer, a well-known fortune-teller and almanac-maker, a pupil of Lilly. He calls himself the "*just and pious Scorpionist*," in allusion to the constellation under which he was born. A large portrait by *Cross* of Gadbury in his thirty-first year, a smaller one by the same engraver in the following year and a third in his forty-eighth year.—*John Goad* (1615-1689) was for nearly twenty years head master of Merchant Taylor's School. His great work which gained for him a high reputation was his *Astro-Meteorologica*, or Aphorisms and Discourses of the Bodies Celestial . . . London, 1686. A fine portrait in oval in his sixty-second year by *R. White*.—*Edward Kelly* (died 1595), Rosicrucian, alchemist and wizard, travelled in Germany with Dr. Dee as his chief seer, and was knighted by the Emperor Rudolf at Prague, but afterwards imprisoned by him. His feats appear to have resembled the "materializations" of our own day. Kelly pretended to be in possession of the philosopher's stone. A portrait engraved in Germany.—I include in the fraternity of astrologers *William Leybourne* (1626- ), though a mathematician of great reputation, because in his etched portrait at the age of twenty-seven he is termed *Philomath*, which is almost always the technical designation of these good people. In another portrait at the age of thirty by *Gaywood* he is given the same title.—The career of *William Lilly* (1602-1681), astrologer, almanack-maker and time-serving intriguer, is too familiar to need any notice here. I have the rare portrait of him by *Marshall*, and others.—*John Middleton*, "*Philomath*."—*George Parker* (1651-1743), noted almanac maker and rival of Partridge, had sufficient mathematical ability to be occasionally employed by *Halley*.—*John Partridge* (1644-1715), the well-known astrologer and almanac maker, immortalized in the *Tatler*. Portrait engraved by *R. White*.—*William Salmon* (born 1644), author of many medical books and of a treatise on the graphic arts entitled *Polygraphice*, and successful vendor of nostrums. A fine portrait by *R. White*, and another by *Sherwin* (1671).—*Richard Saunders* (born 1613), astrologer; several fine portraits.—*Ebenezer Sibley* (born 1751), a pushing astrologer (he describes himself as *Astra-Philo and Man Mid-wife*), a pretty trade-card of whom is in the *Banks* collection, in which is a portrait in profile surrounded by his horoscope.—*William Smith*, *Philomath*, "*the man of Astrologic Skill, who by his art turns Fortune at his will*." A mezzotint portrait.

*Old Almanacs*.—We have at the present day little idea of the importance attached in the seventeenth century to almanacs and the astrological treatises by which they were accompanied. By some sort of mutual compact, as it would seem, among the publishers it was at one period arranged that they should be of absolutely identical size, a small 8vo, the greater part being printed by the Stationers' Company, and an indication of the encouragement which these productions received from the public is afforded by the fact that I have no less than twenty-six such almanacs, all for the year 1684, bound in one volume for a contemporary owner.

The first of these is *Coley's* continuation of *Lilly*, the second, *Gadbury's* "*Ephemeris*," the third, the "*Merlinus Redivivus*" of our friend, *John Partridge*, "*Student in Physick and Astrology*"; these are followed by *Henry Hill's* "*Astrologia*"; *Street's* "*Ephemeris*"; *Woodward's* "*Vox Uraniae*"; *The Protestant Almanack*; "*Richard Saunders's* "*Apollo Anglicanus*"; *James Bowker's* "*Astrophil his Almanack*"; *Wing's*, "*A Prognostication*," printed at Cambridge; *Lancelot Coelson's* "*Speculum Uranicum*"; *John Tanner's* "*Angelus Britannicus*"; *William Salmon's* Almanack; *William Andrew's* "*News from the Stars*"; *Thomas Fowle's*, "*Speculum Uranicum*"; *Thomas White's* Almanack; *George Rose's* Almanack, printed by *Thomas Hodgkin* for the Company of Stationers; the Almanack of *Fr. Perkins*, "*Well-willer to the Mathematicks*"; *Thomas Trigge's* "*Calendarium Astrologicum*"; *Dove's* "*Speculum Anni*," printed at Cambridge, as are also "*Fly*" (almanack), "*Culpepper Revived*," and "*Swan and Swallow*" (almanack); *John Woodhouse's* *Philomath Almanack*. In a similar collection for the year 1772 we find the names of *William Andrew's* "*Remarkable News from the Stars*"; *The Gentleman's Diary, or Mathematical Repository*; *The Woman's Almanack*; *Moore's* "*Vox Stellarum*"; "*Merlinus Liberatus*," by *John Partridge* (*etiam mortuus loquitur*); *Parker's* "*Ephemeris*"; *Salem Pearse's*, "*Celestial Diary*"; *Richard Saunders's*

"*English Apollo*"; Henry Season's "*Speculum Anni*"; Tycho Wing's "*Ολύμπια Δώματα*"; Robert White's "ΑΤΑΑΣ ΟΥΡΑΝΙΟΣ." Many of these productions ran to forty-eight pages, and the price was about ninepence each. The most amusing of all is Poor Robin's "*A sure and a very certain prognostication for the Year of our Lord God M.DCC.LXXII.*" Poor Robin gives what he calls "an Ass-trological Scheme or Gimcrack," in which he says he has given to all each and every of his brother Almanack Writers such a Place as they never had before, and "had not I thus provided places for them in the Heavenly Houses, I fear they must have stayed out till next winter and have been took no more Notice of than the most Ignorant of their Neighbours." The variety of information contained in these little treatises, possessing as they did a far higher importance for their readers, and being much more closely studied than their equivalents of the present day, is most notable. The tables in which occur, in vertical order opposite to the days of the month, the mystic words, *hips thighs hams and knees legs ancles feet toes head face neck and throat*, etc., which have puzzled so many of us in our childhood, refer we all know now to the particular parts of the body supposed to be



POOR ROBIN'S GIMCRACK.

especially liable to disease or injury at a certain phase of the moon. They are omitted in the more refined of the almanacs, such as *The Gentleman's Diary* and *The Woman's Almanack*, which are for the most part taken up with "*Ænigmas*" and the replies to those of the preceding year, and with mathematical and geometrical puzzles of greater or less intricacy. We find Mr. Samuel Bentley proposing in the *Woman's Magazine* the prize Ænigma a long composition in verse, heading it by a quotation from the "*Ars Poetica*"; a fair illustration of the Mathematical Questions is afforded by the following, No. 642:— "In Friendship two Sisters together reside, With Virtue replete, each a Stranger to Pride; Maria for Beauty with Venus may vie, And Cloe for Wisdom Minerva defy; Maria is prudent in ev'ry Degree, Whilst Cloe is court'ous, good-natur'd and free, From what's underwritten\* their Ages I ask: Resolve it dear Ladies; nor think't a hard Task?"

\* Given  $\begin{cases} x^2 + xy + y^2 = 1087, \\ x^4 + x^3y^3 + y^4 = 45777295; \end{cases}$  } To find the value of  $x$  the Age of *Maria*, and that of  $y$  the Age of *Cloe*."

*Exploits and Punishments of Criminals*, political and otherwise, principally of foreign origin (1597-1830). This somewhat gruesome but most interesting collection of contemporary portraits and broadsides (118 in number) was not made by myself, but was rescued from a little print-shop in London. I have made a very few additions to it, amongst which is the representation of "*Damiens' Bed of Steel*," engraved at Strasbourg by *J. Striedbeck*.

*Imprisonment for Debt*.—The miseries undergone up till comparatively recent times by those unfortunate persons who were imprisoned for debt are well worthy of a pitiful passing glance.

One of the most touching records of the hardships thus undergone is to be found in Moses Pitt's *Cry of the Oppressed*, London, 1691, 12mo, a little book notable under more than one aspect. Pitt, who inherited the Blue Boar's Head in Westminster—very recently demolished—built for the notorious Lord Chancellor Jeffreys a mansion in Duke Street on that estate, which was pulled down only three or four years ago, as well as many other large houses in that neighbourhood. In 1680 Pitt printed an enormous *Atlas*, which was one cause of his ruin; being cast into the *Fleet*, he was moved to recount the horrors of that prison, and a perusal of this quaint and sad record led me to look into a distressing subject which has perhaps hardly received sufficient attention in our days. I will not weary the reader with an account of my collection, but will content myself with mentioning two of the illustrations—the fine mezzotint portrait by W. Dickinson, after W. Thomson, of James Stephen, who in 1771 exerted himself in behalf of a shamefully ill-used class; and a rare mezzotint by Samuel Okey, 1775, after Collett, of the Prisoners in the Fleet as enthusiasts in the cause of "*Squire Wilkes*."

*Lights of London*.—Most of us will find it very difficult, even if well acquainted with the facts as derived from authentic records, to call up before the mind's eye a picture of London

streets even as late as the sixteenth and seventeenth centuries; we can obtain, it is true, some notion of their appearance in the day time, but the scenes at night, when their whole illumination was supplied by an occasional tallow candle in a lantern hung outside a dwelling-house, are more difficult of realization. It was as late as 1416 that even this amount of protection to passengers was conceded, and that the better sort of householders were obliged to provide these lanterns from All Hallows evening to Candlemas Day (October 31 to February 2), no provision being made for the intervening months, and only the earlier hours of the night receiving even this modicum of consideration. Towards the end of the seventeenth century private speculators began to cater for the supply of illumination incumbent on the ratepayers, and their enterprise was looked on favourably by the city authorities.

The germ of my rather interesting collection was the almost accidental purchase of the original deed, dated April 20, 1692, by which *Edmund Heming*, who had for some years been supplying on hire to the public his *Lights Royall*, sold for good and valuable considerations this "new invented light and all improvements thereof" to persons constituting what we should call a syndicate. This patent Light played a very important part at the end of the seventeenth century in the so-called lighting of the streets of London, as it was the system in general use. That the illumination was of the most meagre description may be inferred from one of Heming's original licenses, also in the collection, signed and sealed by him and dated September 20, 1687, by which he agreed sufficiently to light the street called *St. Laurence Lane* before the house of Richard Fountaine, known by the sign of the *Golden Lyon*, for the term of five years for the six winter months only in each year, on every night from the hour of six until twelve, beginning the third night after every Full Moon and ending the sixth night after every New Moon, amounting to 120 nights only (only 720 hours in the year!), for a consideration of five shillings yearly. Light was supplied only to every tenth door. I have one of Heming's original prospectuses, dated January, 1690, of a new and improved system of payment for the light, and another dated January, 1693, of different typography. Pressure seems to have been brought upon the authorities inducing them to give support to the syndicate, for I possess a broadside order issued at the Quarter Sessions sitting at *Hicks-Hall* in April, 1694, setting forth the delinquencies of the numerous householders who neither hang out lights of their own nor pay to the "*Partners of the Convex Lights*" for the useful invention carried out at great expense and charge, and warning them of the consequences of their neglect. An improvement on the *Convex Lights* and *Lights Royal* was brought out under the name of "*The New,*"

**Lights of London.**

or "*The Conic Lamps,*" and appears to have been patented in 1706-7. The "*Globular Lights,*" the successful rivals of the "*Conic,*" seem to have come into use about the same time, and were the invention of one Michael Cole, who obtained a patent in 1708 for a new kind of light, composed of one entire glass of a globular shape with a lamp. Whatever may have been the respective advantages of the two inventions, the "*Conic*" Lamps were still in use in 1730, as I have an original receipt given by "The proprietors of the Conic Lamps" to *Madam Coggin* for thirty-five shillings, rent due on May 30 of that year. There were at an early period infringers of the patents by the tin-plate workers who had been employed in the construction of the Lamps and who endeavoured to supplant the patentees for whom they had been working. In the *London Gazette* of Mar. 14, 1691, I find a notice to the effect that, "the *Tyn-men* having quitted their pretences in lighting the Streets and resigned up all their Lamps to the Patentees, This is to give notice to all persons concerned to pay their Moneys for being Lighted, to no others as appointed Collectors for the same by Deputations, under the hands of the said Patentees."

In 1735, *David Avery*, "for Himself and Company," put forth a scheme of which I have an original prospectus calling attention to the fact that there were then only 1,000 lamps in the City of London, and offering among other proposals to put up and light 4,000 lamps computed to be sufficient to light that area for the sum of

£8,000 per annum. I have no special information as to the progress of lighting with oil the streets of London in the latter half of the eighteenth century; abundance of graphic illustration is, however, accessible in the engravings in this collection of Hogarth and later artists. The origin of lighting by gas, from the time of Dr. Watson in the middle of the eighteenth century, of William Murdock in 1792, and of Boulton





and Watt, with whom he co-operated in 1798, is too well-known to require even a passing notice. It was to a German named *Winsor*, or *Winser*, that the practical development in London was due, and I have a prospectus signed by him of the "*National Light and Heat Company of 97, Pall Mall, to be established with a Million of Capital in 20,000 shares.*"—With the collection on the Lights of London in early days I have associated that on the *Watchmen*, or "*Charlies*" as they were called. Long before these incompetent guardians of the peace were superseded in the year 1829 by the "*New Police*" they had become objects of satire and derision, and there is no stint of engravings of the end of the eighteenth and beginning of the nineteenth centuries, in which these ancient folks with coats down to their heels, staves, lanterns and rattles are held up to scorn as the natural prey of *Tom and Jerry*, of the "*bucks*" and "*bloods*" whose vagaries they vainly attempted to control, the most excruciatingly comic piece of retaliation being to hurl watchmen and box together to the ground. The little collection extends to 172 pages.

*Lotteries.*—On the exciting subject of *Lotteries* (English and foreign) there is an abundance of information which seems to challenge extra illustration. One of the most complete and yet compendious collection of notices occurs in Hone's *Every Day Book*, and this I have selected as the text wherewith to associate my interpolations, which have grown to such an extent as to expand Hone's 123 pages into 495.

The history of the first English Lottery, held in 1568, is extremely interesting. It was promoted by royal authority for the purpose of raising money "for the reparations of Havens and Strength of the realme and other such public good workes." It was intended by its means to raise "a certaine masse and summe of money" which would have admitted of the offering of large prizes; the greatest of these was estimated at £5,000, of which £3,000 in cash and the rest in good tapestry meet for hangings and other covertures and certain sorts of good linen cloth; there were no blanks and the lowest prize was 2s. 6d. To provide the capital there were to be 400,000 lots or shares at ten shillings sterling each. Besides the prizes there were three *Welcomes* for the 1st, 2nd and 3rd lots drawn. Our information anent this lottery is to a large extent derived from five broadside proclamations:—(1) That dated 1567 [1-2 Jan.] (called in subsequent proclamations *a chart*) is on three large sheets, headed "*A very rich Lotterie generall,*" etc. In it are set forth at great length the conditions and advantages of the adventure. The latest date for the receipt and collection was for the country, April 15, 1568, and for the City, May 1. (2) Following hard on the *Chart* was the proclamation of Jan. 3, 1568, extending the time for three months. (3) A proclamation, dated July 13, 1568, enacting that in consequence of the impatience of the subscribers the "*reading,*" which should have been at Candlemas, should now begin on Nov. 3. (4) A proclamation, dated Nov. 2, 1568, urging the return from the county of the books of subscription and postponing the "*reading*" till Jan. 10, 1569. (5) The last document, dated Jan. 9, 1569, contains the humiliating confession that only a twelfth part of the sum expected had been raised, and that consequently the amount of each prize would only be a twelfth of that originally proposed. These broadsides are of extreme rarity, copies existing only in the libraries of the *B.M.*, *Bodleian* and *Queen's College, Oxford*, each of which possesses the series of five. Of (4) (Nov. 2, 1568) a fine copy is in the present collection, *the only one of the series known to be in private hands.*

—The earliest MS. document of which I have made use is an original letter from *Henry Guy* to *Sir Robert Howard*, informing him that the Commissioners of H.M. Treasury direct that the officers of the Exchequer should receive certain sums from persons who have agreed "to pay his Ma<sup>y</sup> £4,200 by way of advance for a yeare out of the profitts of the Lotterys to be granted to them under the great Seale of England"; the next, an original order dated Kensington, 23rd day of October, 1691, with the sign-manual of *William III.*, for the payment of certain pensions "out of the Rents and Profitts of the Lotterys." Other orders dated Dec. 4, 1706, and January 23, 1708, for payments of moneys due on the *Malt Lottery* Tickets. Other accounts, 1711, etc., connected with the *Million* and *Two Million Lotteries*. Others, 1713 and 1714. All these are papers which, like many others in the collection, should never have left the national archives. There is the original pardon, dated April 15, 1779, with seal and sign-manual of George III., of Richard Brown Pierce, under sentence of imprisonment as a *Lottery Vagrant*. There are many original letters about the purchase of lottery tickets and their prices—in one from *Ambrose Humphreys*, writing on Oct. 14, 1731, whose limits to his broker were evidently too low,

he says that "he is quite astonished to find that the People got quite Stark mad in giving such prices for Tickets, that he never thought them worth prime cost but if he could get a few ab' £10 was not willing to be out of fortunes way, but to give such an Extravagant price as thirteen pounds he thinks is gameing at to grate a disadvantage, he hopes its no disappointment" to his correspondent, "and then shall be perfectly Easy, as is poor Letitia to keep her Cows" (which the good soul was evidently going to sell to pay for the tickets). It is not surprising to find that a certain number of unsuccessful original tickets have been preserved, reminders of ill-fortune. I have one, and in some cases several, for each of the following years:—1753, 1769, 1774, 5, 6, 7, 8—1785, 6, 7, 9—1790, 1, 2, 3, 5, 8, 9—1800, 1, 2, 3, 4, 5, 8—1810, 11, 12, 15, 16, 19—1823, 5. Quite the most curious piece in the collection is a hand-bill, doubtless *unique*, headed—"By Authority, State Lottery, 1777.—Shoe-Cleaning—PERSONS having Shoes cleaned by JOHN EASY, Opposite RED LION STREET, HOLBORN, on paying the Usual Price for the fame, with each Pair will receive a Number and Note of Hand, entitling the Bearer to HALF A CROWN, if such Number proves the fame as either of the Two £20,000 prizes in the present State Lottery. \* \* \* The Money is lodged in the Hands of an eminent Banker. N.B.—To prevent the Public being imposed on by Piratical Intruders on this plan, be careful to observe that the Office Keeper and Inventor has a *Wooden Leg*—which is at once a Criterion of his Identity, and the Purchaser's Security for his not *Running away*; as too many Intruders in the Lottery Business, Men of *No Property* have been known to do.—† † † For the Purchaser's further Safety, he is cautioned to see the Office Keeper's *Wooden Leg*, a Security which no plan possessees but his *original* and *authentic* one." That this announcement was not a mere pleasantry is shown by one of the original tickets, which runs thus:—"I promise to pay the BEARER hereof HALF A CROWN, if † † † No. (18m 658) † † † should prove the fame as either of the £20,000 Prizes in the present Lottery, 1777, *John Eassey*." In the collection will be found many

#### Lotteries.

curious and specious forms of advertisement issued by the Lottery Keepers and Share-brokers, such as *Lottery Valentines* (three sets of twenty-four), *Twelfth Night Characters*, illustrated with woodcuts and persuasive text, *Circular letters* extolling various lotteries, *letters announcing the winning numbers of the day*, and 173 *hand-bills* sent out by the most prominent brokers—*Carrol, Bish, Sivewright, Swift, Sir J. Branscomb* and his widow, *Carter, Eyton, Hodges, Hornsby, Marshall, Pidding, Pope, Richardson and Goodluck* (the latter an old woman to whom Richardson paid £50 a year for the use of her name), *Warner, Webb, Shergold* etc. In the later days these announcements were made more attractive by being printed in several colours and embossed, and many of them are beautiful specimens of work of this kind. They were issued in great profusion just before the final closing of the State Lottery in 1826. There are, moreover, sixty-two prints of persons and places connected with lotteries, the most notable individual herein commemorated being *Mr. John Alder*, "the fortunate Cooper of Abingdon," to whom fell in 1767 the *gros lot* of £20,000. Alder was no niggard, and generously shared with his neighbours a considerable slice of his fortune. His success was duly utilized by the Lottery Keepers, and his mezzotint by *G. Roth, Jr.* after C. B. Stoppelaw remains to signalize the occurrence. From *Gravelot* and *Hogarth* we have engravings on the all-absorbing mania, and there are several admirable caricatures by other artists, as well as graphic representations of the process of drawing the tickets by the blue-coat boy at the Guildhall. In 1776 arose a charlatan named *John Molesworth*, calling himself *A Calculator*, who professed to eliminate unlucky numbers by means of "Curious Wheels," and claimed that "57 of his *selected* tickets equalled 69 promiscuous ones for their Chance for Capital Prizes, containing but One blank instead of Two to a Prize," and yet that his price for these was lower than that of the Office Keeper's for the ordinary ones. I have in addition to his engraved portrait a hand-bill with a representation of his machine (a diminutive model of the actual Lottery Wheel) and an announcement of his discovery; also a satirical print entitled "I. Calculator, Esq' Aetat. 24, *The Celebrated Conjurer*." With a wizard's cap on his head he taps with his necromantic hand his mystical wheels, whence issue two shadowy forins (his familiars), whom he thus addresses: "*Eo, Meo, and Arco, stick close my Boys, and let me have all the Capital Prizes in my Calculation*."

It may interest some fellow-collectors if I append a note of the method which I have adopted for the preservation of the documents, engravings, broadsides, cards etc. In examining other collections it has often appeared to me that sufficient respect was not paid to the matters collected. Any print or broadside of sufficient value to be admitted into an eclectic collection

should be so mounted as in the first place not to detract in any way from its value and in the second to show it to the best advantage. It is quite usual, especially in the older collections, to see important prints pasted down on to cartridge paper or folded without scruple. Very briefly, then, to indicate the system which has been followed in this collection—

The more important MSS. are contained each in a separate *chemise*, as our neighbours call it, a double sheet of paper,  $18 \times 11\frac{3}{4}$  in., in which it is loosely placed. On the outside I write, or have written, as a heading, the description of the document, and below this (1) a transcript of the whole text if it be not of inordinate length, and (2) a full notice of the points of interest involved, with notes connecting it with its place in history, accompanied by biographical memoranda where needful, thus enabling the student who consults it to appreciate its importance without the trouble of an investigation. These *chemises* are preserved in portfolios in chronological order. *The Historical Broad-sides, Prints and Portraits, Firework Prints, Remarkable Characters, Trade Cards, Playing Cards* and many other sections are mounted, by "swinging guards" which leave the back of the print free, on very stout cards and are for the most part kept in wooden *solander* cases. The engravings described as inlaid with descriptive printed matter, and the French and other foreign *ex libris*, are all inlaid on hand-made paper with the deckle edges retained, no other kind being used for this purpose. As far as may be, not only the books but all other subjects are catalogued for easy reference, a certain amount of descriptive matter accompanying each entry.

*Papal Indulgences.*—The little group of original *Papal Indulgences* and similar documents is among the most cherished of my possessions. With the three printed Indulgences which fall within the fifteenth century I shall deal pretty fully in the notice of the *Incunabula* in the collection. From time to time I have put together some notes on the historical and theological characteristics of Indulgences generally, but these must be reserved for a future fuller notice, and I shall here give as brief an account as possible of the documents themselves, interesting by reason of their varied form and nationality.

I. *An Original Petition in MS., written on one side of a sheet of vellum, measuring 1455-6. 172 × 228 mm., to the Pope, begging him to grant an Indulgence in the form known as a Confessionale. Line 1: J. Perusinus. (1) Line 2: Beatissime pater ut animarum saluti deuotorum virorum Vaggie Relicte quondam || Bernardi de Bardis et Alexandri ac hylarii eius filiorum de florentia salubrius consu || latur Supplicant humiliter S.V. prefati oratores, etc. Line 13: [In the autograph of the Pope] Fiat in forma communi A. Line 14: Et quod presentis supplicationis sola signatura sufficiat || absque aliarum literarum desuper confectione [in the handwriting of the Pope] Fiat A.* This petition, addressed as appears by internal evidence to Pope Calixtus III. (*Alphonso Borgia*), was presented by or on behalf of "the devout persons" *Donna Vaggia*, the widow of *Bernardo Bardis*, and *Alexander* and *Hilary*, her sons, inhabitants of Florence, requesting that they or any one of them may be allowed to choose a suitable confessor, secular or regular, who may absolve them from all censures and penalties whatsoever of excommunication, suspension and interdict by whomsoever fulminated and inflicted, even if absolution were for any cause reserved to the Apostolic See, as also from all their sins, excesses and delinquencies, however enormous, even if such that the Apostolic See ought to be consulted about them. For which (sins) if the petitioners shall feel contrition in the heart, and shall confess with the mouth, he (the Confessor), by special favour, may and shall by Apostolic (Papal) authority have power to grant them plenary absolution from the penalty and from the sin (*pena et culpa*) in *articulo mortis*, enjoining some salutary penance. The papal signature is affixed to the words "let this be done in the common form" A(lphonsus), and "let this be done" A(lphonsus). This document is very interesting as belonging to a type of which very few examples are known to exist, it being an *original petition for an indulgence*, and not a *Bull* founded on a petition. I have to thank Mr. A. E. Stamp, of the Record Office, for his kind investigation into the circumstances attending the

(1) I have expanded the contractions and omitted the long f(s) in all these transcripts.

writing of the petition. The signature *J. Perusinus* indicates the writer to be an official of *Perugia*. *Jacobus Vannucci*, Bishop of *Perugia*, was Papal Secretary and Chamberlain to Pope Calixtus III. (*Alphonso Borgia*) during part of the years 1455-6, and, as far as can be ascertained, no other pair of names will fit the initials J and A in this connection. It is, therefore, to be assumed that the date is 1455-6, and the Pope, Calixtus III.

1506. II. *A Broadside, printed in gothic type on one side of a sheet of paper, measuring 561 × 435 mm.; text measures 460 × 337 mm. Line 1: Bvlla Plenissime Venie Remissionis et Indulgentie Sacratissimi Jubilei etiam Centesimi et Cruciate: cum || pluribus aliis gratiis facultatibus Apostolicis in pernecessariam partium Liuonie subventionē contra Ruthenos Hereticos et Scismaticos Tartarorum Infidelium auxilio fretos per Sanctissimum || in Christo patrem et dominum nostrum dominum Iulium divina prudentia Papam II. sacrosancte Romane ac universalis ecclesie summum Pontificem tam pro vivis quam pro defunctis nouissime concessa. Line 4: Iulij Ep̄s. etc. Line 107 ends: Datum Bononie Anno incarnationis dominice Millesimo quingentesimosexto. Decimo Kal. Decembris Pontificatus nostri anno tertio. Line 108, occupied by the words "JULIUS PAPA ij." alone, in very large uncial letters. Line 114 has also the papal signature in different uncial letters, as also the word "Sigismundus." Line 126 ends: Datum Bononie sub Annulo Piscatoris. die. viij. || Decembris M.D.VI. Pontificatus nostri Anno Quarto. Line 128: Collationate sunt presentes Copie et concordant cum suis originalibus quod attestor manu propria Ego. Watermark, a fleur-de-lys. An unsigned copy of a Bull of Indulgence granted by Pope *Julius II.*, to all those who should assist in person or in purse in resisting the "heretical and schismatic Russians." To such he grants "plenissimam omnium peccatorum suorum de quibus corde contriti et ore fuerint veniam et remissionem ac cum altissimo reconciliationem." In 1507, *Sigismund I.*, King of Poland, whose name appears twice in the document, and on whose behalf this appeal to the faithful was made by the Pope, defeated the Russians under *Basilius*, Czar of Muscovy, in a pitched battle, in which thirty thousand Russians were slain.*

1515. III. *An original Indulgence (Confessionale), printed on one side of a sheet of vellum in gothic type; vellum measures 183 × 244 mm., text measures 123 × 253 mm. Line 1 begins: Johannes [large type] Angelus arciboldus vtriusque Juris doctor Prepositus de arcisate Sanctissimi in Christo patris et domini nostri domini || Leonis diuina puidencia pape decimi Referendarius. . . . Line 17 ends: Datum sub sigillo nostro ad hoc ordinato die . . . Mens . . . Anno domini. M.CCCCC.XV. || Line 18 (in large type): Forma absolutionis in vita totiens quotiens. || Line 19: Misereatur tui, etc. [in large type] Dominus noster Iesus christus per meritum sue passionis te absoluat auctoritate cujus mihi in hac parte commissa et || tibi concessa/ ego te absoluo ab omnibus peccatis tuis. In nomine patris. et filii. et spiritussancti Amen. || Line 21 (in large type): Forma absolutionis et plenissime remissionis semel in vita et in mortis articulo. || Line 22: Misereatur tui, etc. [in large type] Dominus noster, etc. Spaces left for names and dates. The consideration for the Indulgence is specified as being the faith and devotion shown by the grantees towards the Roman Church and the fabric of *St. Peter de Urbe* (made manifest, of course, by a payment in coin as usual). The persons to whom this Indulgence was granted were *Georgius* (procurator hospitalis) in *Consheym* and *Ursula his wife*—the date, June 12. This document will give a better idea than any other in the Collection of the form of Indulgence which, trafficked in by *Tetzel* at *Juterbock*, excited to such good purpose the protests of *Luther* in the following year.*

1516. IV. *An original form of Indulgence (Confessionale), printed in gothic type on one side of a sheet of vellum, measuring 210 × 290 mm; text measures, exclusive of about a millimetre of the upper portion of the papal coat of arms, which has been shaved off, 180 × 275 mm., including the marginal notes. Line 1: Salutem in Domino sempiternam Sincera feruensque deuotio. quam ad sanctam Romanam ecclesiam et sedem apostolicam ac dictam fabricam immensi operis basilice sancti Petri de ur || be ad ejus commodum commissionis officium in negotio sacratissimarum indulgentiarum pro ea concessarum exercemus gerere et proba ( ) ex quo juxta ordinationem per nos fac || tum ex pinguedine charitatis ad illius reparationem contribuisti . . . . Line 30: Dat ( ) Anno M.CCCCC.XVI. Die ( ) Mensis ( ) . . . Line 38 ends: In nomine patris et filii et*

spiritussancti Amen. || *Glosses on left of text under papal arms, beginning Confessiona* || le ut forma. || The Indulgence, an unused one in which the very numerous blank spaces have not been filled in, has been utilized in the binding of a book, and still retains the glue on the back. The wording and the disposition of the text are in a very unusual form. There is no space for an enumeration of any of these peculiarities but one, viz., that the recipient was entitled as long as he lived to have a *portable altar*, on which he might celebrate the Mass, or cause it to be celebrated. The Indulgence would seem to have been "to bearer," as there is no space left for the insertion of the name of the beneficiary. As will be seen, the ostensible object of the money paid for the Indulgence was the reparation of St. Peter's (in urbe).

V. *An original announcement of Indulgence, printed in gothic type on one side of a sheet of paper, measuring 382 × 290 mm.; text, exclusive of a large initial letter at the side, measures 330 × 232 mm. Line 1 (in large type):* Leo Babst der. X. || *Line 2 (in large type):* Heyl vnd Babstlichen segen allen Christglarvbigen: so disen: brieff sehen. werdenn. / wie- || wol sich, etc. *Line 71 ends:* Datum zu Viterb vndter || des Vischers Dawmcnring<sup>l</sup> [*under the Thumbring of the Fisherman*] den ersten tag des Monats Octobris. M.D.xvij. Im funfften jar vnnsers Babstumbs. || Phi. de Senis. || An excessively rare and most interesting document in perfectly clean condition. It was issued on behalf of the *New Hospital of the Holy Ghost* in the Imperial City of *Nuremberg*, of which the text contains a short history. In the church on the same site were a large number of relics, such as a *large fragment of the true Cross, the Soldier's Spear, one of the Nails, a piece of the Manger, portions of the Chains with which SS. Peter and John were bound, the Coat of St. John the Evangelist, a tooth of St. John the Baptist*, and so on. Full remission and pardon of sins is granted by this Indulgence to all those Christians who have confessed, or have the intention of confessing, and who contribute towards the maintenance of the Hospital as much money as they would usually expend in one day in meat and drink, and on still easier terms to the very poor.

VI. *A MS. Indulgence granted by Pope Urban VIII., written on a sheet of vellum, July 15, 1637. measuring 157 × 428 mm. VRBANVS. PPVIII.* || Vniuersis Christiſidelibus presentes literas inspecturis salutem et apostolicam benedictionem, etc. *Line 6:* Datum Romæ apud S. Mariam Maiorem sub Annulo Piscatoris Die xv Julii M.D.CXXXvij Pont(ific)atus N(ostri)—Anno Decimo quarto. || *Line 7:* Gratis pro Deo et ( ). || *Line 8:* M. A. Maraldus. || The intention of this document, of the form known as a *brief*, is to confer on all penitents, truly repentant and confessed, who shall devoutly visit the Parish Church of St. Mary a Noudi, in the Diocese of Florence, on the Festival of the Assumption of the Blessed Virgin, "a primis vesperis usque ad occasum solis diei hujusmodi" in every year, and there pray for the extirpation of heresy and the exaltation of Holy Mother Church, full indulgence and remission of all their sins, etc. An endorsement orders that the Indulgence be published in the City and Diocese of Florence.

VII. *An English broadside, printed in roman letter on one side of a sheet of paper; Circa 1686. text measures 382 × 214 mm. Br. Benedict Stapylton, of the Holy Order of St. Benedict, Dr. of Divinity, and President General of the Congregation of England of the same Order; to the ( ) Grace and Happiness in our Lord and Saviour Jesus Christ. The Blessed Apostle St. Paul telleth us, etc., etc. This is a Grant or Letter of Fraternity giving admission to the Order of St. Benedict. If the grantee "wears in secret a little Scapular blessed by us, and every night examines his Conscience, and by that examination places himself in that disposition of Mind and Affection in which by God's grace he would not fear to die, and says thrice over a Pater and Ave and once a Creed for the exaltation and happy success of the Catholick and Apostolick and Romane Church, he shall for every time thus doing obtain Remission for one year and quarental of penance, otherwise due or enjoyed for his sins," etc.*

VIII. *A Form of Indulgence, an Italian broadside, printed in roman letter on one side of a sheet of paper; text measures 326 × 224 mm. FORMA DEL' INDULGENZE, CHE LA SANTITA' DI NOSTRO SIGNORE || PAPA INNOCENZIO UNDECIMO || Concede in perpetuo per Breve, che comincia: Vnigeniti Dei Filii, &c. Dato alli 28 Gennaro 1683. || Alle Croci,*

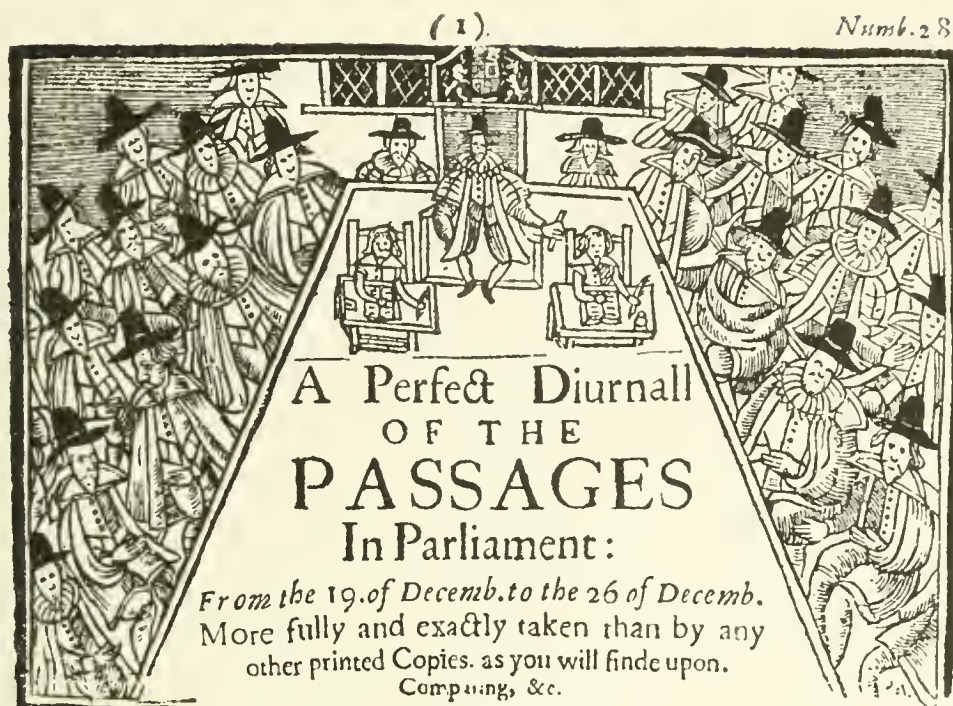
Corone, e Rosarj, che hanno toccato li Sacri Luoghi di Terra Santa, e le || Sacra Reliquie ivi esistenti etc. *Line 9 (under three escutcheons):* Chiunque averà seco alcuna Croce, Rosario, o Corona, etc. *Line 48:* G. F. Albani Segretario. || In Roma; Nella Stamperia della Rev. Camera Apostolica; MDCLXXXVIII. Remission of sins and plenary Indulgence is granted in consideration of certain acts of devotion and of mercy to those who possess Crosses, Rosaries, or Crowns which have touched the Holy Places and holy relics of the Holy Land.

IX. *An English broadside, printed in roman letter on one side of a sheet of paper; S.A., circa 1720?* text measures 296 × 253 mm. *Instructions and Regulations for the Indulgen-* || ces allowed to the Faithful in the N. District. || In two columns, the first of which is occupied by a presentment of the modern "Catholick" doctrine of the meaning of the word "Indulgence"; the second is headed—"Indulgences granted throughout the Year."

X. *An Indulgence, a Spanish broadside, printed in roman type on one side of a sheet of paper; 1816.* text measures 280 × 386 mm. It is headed MDCCCXVI., and begins SUMARIO DE LAS GRACIAS, INDULGENCIAS Y FACULTADES, etc. An enormously long document, terminated by an enumeration, first of the Days "on which Plenary Indulgence can be gained," and secondly of those "on which one can save one's soul from purgatory." The Indulgence was filled up in favour of *Pedro S. McCarthy*, and the document bears a very curious endorsement in Spanish, of which the following is a translation:—*I have transferred for ever to my old and much esteemed friend Mr. Balthazar Hawkins all the benefits conferred on me by this Indulgence, having received from him a valuable consideration. Done at London the 26: day of November 1844, Peter S. McCarthy.*

XI. *A broadside Petition to the Pope for an Indulgence, printed within an elaborate April 16, 1825.* engraved border on one side of a sheet of paper; border measures 318 × 412 mm. BEATISSIME PATER || [*in MS.*] *Astergo Franciscus Savonensis Romæ præsens et brevi discessurus, || humillimè supplicat SANCTITATI VESTRAE, ut dignetur benignè concedere sibi, et omnibus suis consanguineis, || ac affinibus in primo gradu, necnon duodecim personis infra nominatis, Indulgentiam Plenariam in articulo || mortis; dummodò tunc verè poenitentes, et confessi, ac sacra Communione refecti, vel quatenùs id facere ne || quiverint, saltem contriti, Nomen JESU ore si potuerint potuint, sin minus cordè devotè invocaverint. Quam Deus, etc. || Nomina autem duodecim personarum sunt, ut sequitur infra.* || [*The names follow in MS.*] SANCTISSIMUS benignè annuit. || Die 16 Aprilis Anno. 1825. || [*in MS.*] F. J. Epu<sup>s</sup> Porphy, etc. (The granting of the Indulgence is also confirmed by the pontifical seal affixed to it. It is declared in a note at foot that this Indulgence is only available for one present in Rome and about to leave it, and that only one could be granted to each applicant, and that the names must be filled in before it was presented to His Holiness.) This wholesale Indulgence is surely one of the least objectionable which could possibly be devised. The acts required of the penitents accord so closely with what this Church demands, that it is not easy to see wherein lay the necessity for any such further assurance from the Pontiff (Leo XII.). I would call the reader's attention to the gradual improvement from century to century evinced by the foregoing documents, in the code of ethics by which they were respectively inspired. Some fees may have been obligatory on the recipient even in the latest forms, but the commercial element appears to be wanting in them, and the nature of the immunity alleged to be conferred is of a totally different character from that supposed to be purchasable in the various forms of *confessionale*.

*Early English Newspapers.*—First cousins of the early controversial and historical tracts which have been already noticed are the early *English Newspapers*. Unobtrusive and usually badly printed sheets they be, consisting of four or more pages, unrecognizable as newspapers according to modern notions alike by their typographical features and by their dimensions, being commonly from 5 in. to 6 in. in width by 6 in. to 8 in. in height, and possessing a far closer affinity to the *news-letters*, whether MS. or printed, whose lineal descendants they are, than to the modern journal. Good they are, nevertheless, to have, to hold, and to study, but hard to get—eminently hard the pioneers.

HEADING OF *PERFECT DIURNALL*, 1642.

WE have as yet hardly sufficient information for the determination with certainty of the date of the appearance of the first production entitled to be called an English newspaper. Something depends of course upon the line of demarcation which we may decide to adopt between the numerous news sheets and pamphlets issued by Butter and many other printers and publishers and the newspaper proper. Papers dealing with news on one subject only should come under the heading of *tracts* merely, whilst any paper which gives information on more than one subject, and is intended to make a periodical appearance, may reasonably be classed as a newspaper. Precedence has been claimed for the *Early English Newspapers*. *Weekly Neues from Italy, Germany* etc., printed by J.D. for *Nicholas Bourne* and *Thomas Archer*, of which single copies exist in the British Museum, dated respectively May 23 and May 30, 1622, as well as for one of the same year printed for *Newbery* and *Shefford*, but these, as not forming part of a series, as not intended as regular weekly publications, and as being all upon one subject, seem to be almost by common consent relegated to the class of *news-letters*. And as *Butter, Bourne, Archer, and Shefford* were all working together, and *Butter* expressly states that it was not till August 2, 1622, that he decided to issue his news in a periodical form,<sup>(1)</sup> it would seem that to his *Certaine Neves of this Present Week* published on that date must be given the first place as the first number of the first

(1) His advertisement published in *The Certaine News of this Present Week* ending 23rd August, 1622, runs thus—  
“If any gentleman or other accustomed to buy the weekly relations of newes be desirous to continue the same, let them know that the writer, or transcriber rather of this newes hath published two former newes; the one dated the second, the other the thirteenth of August, all of which do carry a like title, and have dependence one upon another; which manner of writing and printing he doth propose to continue weekly, by God’s assistance, from the best and most certain intelligence.”

English newspaper, and to *Nathaniel Butter* be accorded the distinction of being the first English journalist. Although the existence of this number of August 2, 1622, was of course inferred by reason of its mention in a subsequent issue, the only copy actually noted is that in the extensive collection of Capt. Charles Lindsay. The extreme rarity of Butter's earliest papers is well known to collectors, and a single paper of his of a late date (July 6, 1632) brought £10 at auction in London two or three years ago. When compared with some other private collections my own little series is in point of numbers insignificant indeed, but it is to some extent representative, most of the earliest papers, and some of the very scarcest, being here illustrated by one or more specimens. It is headed by one of *Butter's* early publications, the thirty-third number, I believe, in order of date from his first issue of August 2, 1622.

—March 7, 1623. Numb 22. *The Sentence and Execution done upon the bodies of certaine persons following, with the confiscation of their goods, being convicted for the horrible conspiracie against the Prince of Orange and the whole State of the Netherlands. Together with Certaine Advices of Newes from the Hage, etc., as also The apprehension, taking, and proscription of Divers of the Conspirators.* London, Printed for N. Butter and W. Shefford, 1623, pp. 24.

The titles of other seventeenth century newspapers in the collection are as under:—(2) *The English Post*, 1641;<sup>(1)</sup> (3) *The True Diurnal Occurrences*, etc., 1642; (4) *Speciall Passages*, etc., 1642; (5) *A Paerfect Diurnall of the Proceedigis in Parliament*, 1642; (6) *A Continuation Of certain Speciall and Remarkable Passages*, etc., 1642; (7) *A Perfect Diurnall of the Passages In Parliament* (with woodcut), 1642; (8) *England's Memorable Accidents*, 1642; (9) *Mercurius Civicus, London's Intelligencer*, 1643 (with woodcut portrait of Lord Inchequin); (10) *Mercurius Rusticus*, 1643 (*royalist*); *Mercurius Aulicus*, 1643 (*royalist*); (11) *The Compleate Intelligencer and Resolver*, 1643; (12) *Remarkable Passages Of the Occurrences of Parliament*, etc., 1643; (13) *Mercurius Britannicus*,<sup>(2)</sup> 1644; (14) *Mercurius Veridicus*, 1644; (15) *The Spie*, 1644; (16) *The Kingdome Weekly Intelligencer*, 1644; (17) *Perfect Occurrences of Parliament*, 1644; (18) *The London Post*, 1644; (19) *The Court Mercurie*, 1644; (20) *The Weekly Account*, 1644; (21) *The Kingdome Weekly Post*, 1645; (22) *Mercurius Academicus*, 1645 (*royalist*); (23) *Aulicus his Hee and Cry* (etc.) after

#### Early English Newspapers.

*Britannicus, VVho is generally reported to be a lost Man*, 1645 (*royalist*); (24) *Mercurius Pragmaticus*,<sup>(2)</sup> 1647; (25) *Mercurius Anti-Melancholicus*, 1647; (26) *The Moderate Intelligencer*, 1647; (27) *Mercurius Melancholicus*, 1648 (*royalist*); (28) *A Journall of Parliament*, 1648; (29) *The true Informer or Monthly Mercury, being The certain Intelligence of Mercurius Militaris or the Armies Scout*, 1648; (30) *The Parliament-kite or the Tell-tale Bird*, 1648 (*royalist*); (31) *Mercurius Elencticus*, 1648 (*royalist*); (32) *The Armies Modest Intelligencer*, 1649 [No. 22 contains a brief narration of the Execution of Charles I., "His Speech done, the Executioner struck off his head"]; (33) *The Man in the Moon Discovering a World of Knavery under the Sunne*, 1649 (*royalist*); (34) *Mercurius Politicus*, 1650; (35) *Severall Proceedings in Parliament*, 1651 [No. 102 contains the account of the battle of Worcester and a Proclamation for the Discoverie and apprehending of Cha. Stuart, accompanied by a reward of one thousand pounds]; (36) *A perfect Account of The daily Intelligence from the Armies*, etc., 1653; (37) *Mercurius Democritus*, 1653; (38) *The Faithful Scout*,<sup>(4)</sup> 1655; (39) *Perfect Proceedings of State Affaires*, 1655; (40) *The Publick Intelligencer*, 1659 [in No. 176 is a Resolution by the Parliament that Mr. Nedham (Marchmont Needham) be, and is hereby prohibited from henceforth to write the *Weekly Intelligence*]; (41) *The Faithfull Intelligencer*, 1659; (42) *Occurrences From Foreign Parts*, 1659 [in No. 64 is a proclamation by the Parliament ordering *John Lambert* to surrender himself to the Council of State by the 16<sup>th</sup> of Feb., in default whereof his estate to be sequestered]; (43) *The Parliamentary Intelligence from the Parliament's Army in Scotland*, 1660; (44) *The Newes*, 1663; (45) *The Intelligencer*, 1663; (46) *The London Gazette*, 1668; (47) *Poor Gillian, or Mother Redcap's Advice to Citie and Country*, 1677; (48) *The Weekly Paquet of Advice from Rome*, 1678; (49) *The True News, or Mercurius Anglicus*, 1680; (50) *The Impartial Protestant Mercury*, 1681; (51) *The Observer*, 1683; (52) *Hippocrates Ridens*, 1686; (53) *Modern History, or a Monthly Account*, 1687; (54) *Public Occurrences*, 1687-8; (55) *The Monthly Account*, 1688; (56) *Momus Ridens*, 1690-1; (57) *The Athenian*

(1) The bulk of these up to the year 1660 are in the interest of the *Parliament*; where the contrary is the case they are noted as *royalist*. (2) Written by Marchmont Needham in the interest of the *Parliament*. (3) Written by Marchmont

Needham in the *royalist* interest. (4) The earliest newspaper in this collection which contains advertisements. The first of these runs thus:—"In Tenter-Alley in little Moor-fields, at the lowermost Garden-House on the right hand, with a Sun-Diall on the side of the house, dwelleth an Astrological Physician," etc. The second is of "Lozanges for the Cure of Consumption," etc.



*Mercury*, 1693; (58) *The English Lucian*, 1698; (59) *The Weekly Comedy*, 1699; (60) *The Roman Post-Boy*, 1699. In many instances I possess only one paper of an issue, in others more, so that the total number of papers of the 60 different issues is 103. In addition to these scattered numbers there are the following files of papers published in the seventeenth century:—(1) *Mercurius Politicus*, 103 numbers, Sept., 1655, to Sept., 1657, and 25 numbers, Oct., 1659, to April, 1660; (2) *Mercurius Publicus*, 38 numbers, April to Dec., 1660, 53 numbers, Jan., 1661, to Jan., 166 $\frac{1}{2}$ , 12 numbers, Jan. 166 $\frac{1}{2}$ , to March, 1662; (3) *The London Gazette*, 104 numbers, Feb., 168 $\frac{5}{8}$ , to Feb., 168 $\frac{5}{8}$ . It does not seem needful to give any particulars of the eighteenth century newspapers, of which a considerable number are to be found in this collection, except to mention a complete file of the *Tatler* (“*The Lucubrations of Isaac Bickerstaff, Esq.*”), vols. i. and ii., from No. 1, April 12, 1709, to No. 272, Jan. 2-4, 1711. My apology for inserting this note of my seventeenth century papers is that many of them, though known to collectors, are not mentioned in the most complete list with which I am acquainted.

One of the earliest mentions of a regular daily journal is perhaps to be found in the domestic production mentioned by Montaigne, *Essais* I. xxxiv., in the chapter entitled *D'un default de nos Polices*. In speaking of his father he says: “Il ordonnoit à celuy de ses gents qui luy servoit à escrire, un papier iournal à inserer toutes les survenances de quelque remarque, et iour par iour, les memoires de l'histoire de sa maison; très plaisante à veoir quand le temps commence à en effacer la souvenance, et trez à propos pour nous oster souvent de la peine: ‘Quand feut entamée telle besongne, quand achevee,’” etc. This would be about the year 1540.

*Literary Forgeries* possess for the curious a fascination all their own, and although for innocent productions in this kind the ill-starred *Chatterton* must ever hold the field, and his brilliant genius and pathetic story excite feelings of admiration, wonder and affection which can have no place in our estimate of his far from creditable follower, *William Henry Ireland*, yet the impudent forgeries of the latter will always command attention on account of the partial success which the want of critical acumen of a certain section of the English public enabled them to attain. Circumstances led me many years ago to take a special interest in this particular imposture, and I am glad to put on record a very concise notice of the illustrative books and papers which I have acquired.

(1) *The original Forgery on parchment, with a cleverly manufactured seal, of Shakespeare's deed of gift of documents to a supposed ancestor, also named William Henry Ireland, dated 1604.* (2) *The original Forgery on parchment of Shakespeare's Agreement with Henry Condelle, dated May 20, 1609, covenanting for the payment to Condelle of the “summe of oune pound and oune Shillynge per Weeke for his playing upon the stage for the s<sup>d</sup> W<sup>m</sup> Shakspeare all comedyes, ande tragedyes,”* etc., etc., with seals of the parties. (3) *The original! Lock of “Shakespeare's Hair,”* bound with cords of red and white silk, given by the poet to “*Anna Hattherrezwaye.*” The lock, which is very faithfully facsimiled in the volume by S. Ireland described below (No. 6), had been given to W. H. Ireland in his boyish days as a *gage d'amour*, as he tells the public without compunction in the second edition of his *Confession*, 1805 (p. 82). In the first edition he calls its production “more of a childish frolic than anything

**Literary Forgeries.** else.” (4) *The original proof*, dated March 4, 1795, corrected by S. Ireland, of his prospectus of the work “*Miscellaneous Papers.*” (5) *An original admission Ticket to view the collection of “Shakspeare Papers”* (said by W. H. I. to be unique). (6) The sumptuous and elaborate volume in which his father, Samuel Ireland, at that time I believe a sincere believer in his son's good faith, described the *trouvaille*, entitled “*Miscellaneous Papers and Legal Instruments under the hand and seal of William Shakspeare*” . . . London, atlas folio, 1796, with the text of the (spurious) documents and abundant facsimiles. (7) *An Inquiry into the Authenticity of certain Papers and Instruments attributed to Shakspeare, etc., by Edmund Malone, Esq.*, London, 1796, 8vo (W. H. Ireland's extra illustrated copy). (8) *Free Reflections, or Miscellaneous Papers, etc.* (by Waldron), London, 1796, 8vo. (9) *An Authentic Account of the Shaksperian Manuscripts, etc.*, By W. H. Ireland (his prompt and unabashed confession of his shameless frauds), London, 1796, 8vo. (10) *The same book inlaid and extra illustrated in the year 1820 by W. H. I. himself*, together with a copy of the 8vo edition of the *Miscellaneous*

*Papers* similarly inlaid, with facsimiles on discoloured paper of his own fabrications, viz. :—Spurious signatures of *Queen Elizabeth*, *Lord Southampton* and *Shakespeare*,—of his forgery of a love letter from *Shakespeare* to *Ann Hathaway*, and his verses to her,—of the forged note of hand to *John Henninge*,—of *Shakespeare's Profession of Faith*,—of the first page of the *Tragedy of Kynge Leare*,—of a page of *Hamblette*,—of the receipts for playing before *Lord Leicester*,—of the signature to the *deed of Gift*,—of *Shakespeare's "Tributary Lines to Ireland,"* The *Authentic Account* ends with the words "Here then I conclude, most sincerely regretting any offence I may have given the world, or any particular individual, trusting at the same time they will deem the whole the act of a boy without evil or bad intention, but hurried on thoughtless of any danger that awaited to ensnare him." This was by no means the only volume thus unblushingly extra-illustrated by W. H. Ireland. In the *Stanley* sale at Sotheby's on June 21, 1901, was sold for £122 a copy of *Miscellaneous Papers* (No. 6 of this list), inlaid and interleaved with copies by W. H. I. of his own forgeries. In a signed memorandum by him he states that at the sale of his father's library, "the Shaksperian writings were purchased by Mr. Dent, M.P., for the sum of £640, the principal part of which MSS. I have here re-written and inserted in the accompanying work." These

**Literary Forgeries.** forgeries at second-hand possess in my opinion an interest very inferior to the originals, such as Nos. (1), (2), and (3) in the present collection, which are the very pieces which when first promulgated imposed on so large a section of the literary world. (11) *Letter to Geo. Steevens, Esq.*, containing a critical examination of the papers of Shakspeare published by Mr. T. Ireland by *Jas. Boaden, Esq.*, London, 8vo, 1796. (12) *Shakspeare's MSS., etc., examined by Philalethes* (Mr. Webb), London, 8vo, 1796. (13) *Vortigern*, an Historical Tragedy in five acts, represented at the Theatre Royal, Drury Lane, etc., London, 1799, 8vo (W. H. Ireland's copy, with notes). (14) *Chalmeriana*, or a collection of papers . . . on reading a late heavy supplemental apology for the Believers in the Shakspeare papers, by *Geo. Chalmers, F.R.S., S.A.*, London, 1799, 8vo. (15) *The Confessions of William Henry Ireland*, Containing the particulars of his fabrication of the Shakspeare MSS., London, 1805, 8vo—a more explicit and, if possible, more impudent disclosure than No. (9). (16) *An Investigation of Mr. Malone's Claim to the Character of Scholar or Critic* . . . by Samuel Ireland, London, 8vo (*s.a.*). (17) *A MS. volume in the handwriting of Samuel Ireland*, containing another long attack on Malone's critical competency (*s.a.*). (18) *Passages selected by Distinguished personages on the Great Literary Trial of Vortigern and Rowena, a Comi-Tragedy*, London, 1795-6-8. (19) *A Descriptive Catalogue of a Collection of Shakspeariana* . . . in the library of *William Harrison, Esq., F.S.A.*, London, 1866, 8vo (one of fifty copies privately printed). In this collection was great store of Ireland forgeries, and from it came Nos. (1), (2), (3), and (10) of the present collection.

The Collections for a *History of the Lion and Unicorn* have already received a sufficient mention on page 6.

No special note need be made of the small collection of *English Coins*.

A short digression may I hope be pardoned on the germ of the *Seventeenth Century Tokens* (a rather important collection by the bye, the London subdivision being the most extensive in this country after that in the B.M., and including some 400 or 500 specimens which that collection does not possess).

In my rambles in Paris many years ago in search of *ex libris* and *trade-cards*, I was made aware of the address of an amateur collector of book-plates, who sometimes had them for sale. In a three-pair-back behind the Boulevard du Temple, in a most unsavoury street, I found my man, a banker's clerk, a shabby but intelligent young fellow, a bit of a scholar, a bit of a poet, and was made welcome in his two tiny rooms rammed with collections of various sorts—rare engravings in a portfolio under the bed, books everywhere, especially on the floor, some pictures, some tiny *bric-a-brac*, but all so piled in heaps for want of space, so littered, so overflowing, that in truth as we talked he squatted on the floor, whilst I sat, not without some misgivings, on the little bed. I was unsuccessful in the object of my visit, for I soon found that it pained him, when it came to the point, to think of parting with the few and very fine *ex libris* which he possessed, but time passed quickly and pleasantly in converse with

this humble follower of *Le Cousin Pons*. What he did seem desirous of selling I did not covet. In a huge cabinet, sadly out of place in these congested rooms, was a mighty collection of *English* traders' tokens of the eighteenth century, some three thousand or so I think, which he had bought as a speculation. The magnitude of the collection, its occurrence in a foreign country, the fact that it was possible to accumulate so many of these widely distributed pieces, impressed me greatly, but no sort of desire to acquire them possessed me. We were friends rather than chance acquaintances before we parted, and I went down the ricketty stairs the richer by a little privately printed volume of the poet's effusions. On my return to England I had Traders' Tokens on the brain, not the heavy pieces of the eighteenth century in my friend's cabinet, but *seventeenth* century tokens [issued only between 1648 and 1679].<sup>(1)</sup> With these I had already a bowing acquaintance, as possessing the volume by Ackerman, which describes the London series, and Burns' catalogue of those in the Beaufoy Cabinet in the Guildhall Library, and was making some enquiries as to the best method of forming a small collection, when by a very odd coincidence, and to my extreme surprise, one of these applications elicited the fact that at that very moment an unique opportunity had just arisen of making at one *coup* a big collection, so extensive indeed as to dwarf all others but those of the B.M. and Guildhall. The largest collector of seventeenth century tokens had almost at the moment of my enquiry decided to sell his specimens *en bloc*, and I was delighted to acquire at the very moderate price asked a series which I could never have hoped to collect in a lifetime by the usual methods. This tedious narrative is allowed to creep in here only as illustrating one of the pieces of sheer good luck which so often attend a collector whom fortune may not perhaps favour in more serious matters. The subsection, greatly amplified by slow degrees from other sources, has afforded me much occupation and much interest, and it now comprises the following numbers of distinct types, viz. :—

#### Seventeenth Century Tokens.

*Berkshire*, 132—*Cambridgeshire*, 110—*Essex*, 236—*Gloucestershire*, 119—*Kent*, 467, out of 486 in the penultimate edition of *Boyne's Tokens*—*London*, 2,138—*Middlesex*, 143—*Norfolk*, 137—*Oxfordshire*, 210—*Southwark*, 251—*Suffolk*, 201—*Surrey*, 87. It has, I am glad to say, already contributed to the lovers of these quaint little pieces special information in respect of the otherwise unknown specimens which it contains,<sup>(2)</sup> so that my responsibilities to the public on its score are I hope acquitted. In so extensive a collection there are to be found, of course, not only a large number of previously undescribed specimens, but also some well known and much coveted rarities. Among the London tokens is the farthing of *The . Cock . Ale . House—At . Temple . Barr*, of which three specimens only are recorded: (1) that which was for so many years shown to visitors in the possession of the landlord of the new *Cock*, nearly opposite to the original house; (2) that which belonged to Mr. Clements; and (3) that in my cabinet. This well-known hostelry, built in the reign of James I., was pulled down in 1882. Here, as has been so often recalled to memory, *Pepys* on April 23, 1668, accompanied by Knipp and Mrs. Pierce, "drank and eat a lobster and sang and (was) mightily merry." Here too are the rarest of Middlesex tokens known to *Boyne*, heart-shaped ones, bearing the inscriptions *John . Drezvry . at . the . Toye—At . Hampton . Court . His . Halfe . Peny . and John . Druree . Att . ye . Toye . att . Hamton . Coart*. [The *Toy* was a favourite resort of Londoners until its demolition in 1857. No other instance of the *Toy* as a sign appears to be recorded.] Lastly, I may mention the unique token (from which the description in *Williamson's Boyne* is taken), *Chelsey Colledge Farthing 1667*—on the *reverse*, a view of the College. In the year 1667 Evelyn delivered by order to the Royal Society the possession of *Chelsea College* as a gift from Charles II.

*English Historical Medals*.—The few Historical Medals in this collection, numbering at the present time 202 in silver, 76 in copper, brass or bronze and 13 in lead, are not, as a whole, the result of occasional chance purchases, though some of them have been picked up in unlikely places. They have been collected of *malice prepense* to the intent that photographic facsimiles of many of them may at some future time bear companionship in a suitable published form to those of the more important of my MS. historical documents and broadsides. Their condition is almost immaculate, a very large proportion being the picked specimens of the

<sup>(1)</sup> See the Broad-sides on the subject of the prohibition of their issue, Vol. II., p. 59-60. <sup>(2)</sup> (a) List communicated by J. E. H. to the *Numismatic Chronicle*, 1885. (b) The chapter on *London Tokens* by G. Eliot Hodgkin, B.A., in Mr. G. C. Williamson's important book, *Trade Tokens issued in the Seventeenth Century* (Elliot Stock, 1889, 2 vols. 4to). (c) Communications on the Tokens of the above-named counties to the same work.

*Montagu* collection, a worn piece not serving for reproduction nor satisfying the eye of the fastidious collector. I should not have inflicted upon the long-suffering reader this note of the more interesting specimens, had it not been that in common with the broadsides and other documents they seem to me to serve to punctuate the march of events, and to furnish agreeable stepping stones in the stream of the history of our country, affording delight to many whom less artistic mementos might fail to interest.

The first to receive notice shall be the rare *Coronation medal* of *Edward VI.*, Feb. 20, 1546<sup>(1)</sup> [*M.I.* I. 53-1], the earliest coronation medal executed in England, a large piece having on the *obv.* the portrait of Edward crowned, in armour and holding the orb and sword, on the *rev.* inscriptions in Hebrew and Greek. There are examples in silver and lead, mine being in the latter metal, with a metal rim for the preservation of the edge.—The next the beautiful silver medal by Trezzo (1555), on the *obv.* of which is a half-length portrait of *Mary*, on the *rev.* an allegorical composition symbolizing peace, probably executed by order of Philip as a compliment to Mary on the administration of her kingdom.—The third is the very rare brass medal, gilt [*M.I.* I. 70-15], struck in Padua by *Giov. Cavino* to commemorate the *Restoration of Popery in England* under *Mary* in 1554; on the *obv.* is the bust of Pope Julius III., who on the *rev.* raises suppliant England—by him stand on one side *Philip and Mary*, on the other *Cardinal Pole* and *Charles V.*; the *leg.* runs ANGLIA RESVRGES. VT NVNC NOVISSIMO DIE. This piece forms an admirable companion to my original letter from Cardinal Pole to Henri II. of France, Dec. 13, 1554, mentioned on page 12.—A medal in brass, not in B.M. [Van Loon, *Histoire Métallique*, 1-306], of *Francois, Duc d'Anjou et d'Alençon* illustrates the original letter in this collection, dated Nov. 8, 1581, from the Duke to his brother, *Henri III.*, asking for a remittance of fifty thousand crowns, wherewith to purchase the presents which he felt compelled to make in furtherance of his courtship of *Queen Elizabeth*.—Several fine medals on the *Defeat of the Armada*, 1588 [*M.I.* I. 144-111, —145-112, —146-113, —147-116, —153-127 and 128] serve as pendants to broadsides and documents in the collection, as is also the case with the records of many other Spanish defeats in Elizabeth's reign.—There is a beautiful little undescribed hexagonal silver medallion of *Mary Queen of Scots*,—and the rare bronze medal [*M.I.* I. 173-170] on the defection of *Henri IV.* in 1598.—The large and rare silver medal of the *Battle of Nieuport*, 1600 [*M.I.* I. 174-171] has a delightfully mediæval charm about it—*Prince Maurice*, armed *cap-a-pie* and mounted on a clean-bred charger, tramples sword in hand on his prostrate foes, and the word *Jehovah* in Hebrew is, as in many contemporary medals, displayed at the upper part of the field. The piece was struck for distribution among the officers of the State and the army.—A fine and rare silver medal follows [*M.I.* I. 179-180], commemorating the destruction of a squadron of galleys by the instrumentality of *Sir Robert Mansel* in 1602.—In *James's* reign are *inter alia* very fine and rare counters of *Thomas Sackville*, *Lord Buckhurst*, 1603, in silver and bronze [*M.I.* I. 188-3 and 189-4],—*Sir Edward Coke*, silver, 1603 [*M.I.* I. 190-7],—a beautiful and rare little medal [*M.I.* I. 192-12] on the *Coronation of Anne of Denmark*, 1603,—others on *Gunpowder Plot*, 1605 [*M.I.* I. 196-19],—*Alliance of England, France, and the United Provinces*, 1609, in silver and in bronze [*M.I.* I. 197-22],—and *Henry, Prince of Wales*, 1612 [*M.I.* I. 200-29].—The *Lady Arabella Stuart* finds place among my historical documents by virtue of an original letter, dated 1587, from her when very young to the Countess of Shrewsbury, and a *unique* leaden medallion of the type ascribed to her is to be found among these historical medals, the later issues being also present. But I have doubts whether the attribution of the medal be not after all erroneous.—There is a fine silver medal of *Frederick, Count Palatine* [*M.I.* I. 225-83],—and another, of well known rarity, of the *Princess Elizabeth*, on her marriage, 1613 [*M.I.* I. 204-36], illustrating my holograph letters from these unfortunate personages.—The reign of *Charles I.* furnishes among others the following:—the marriage of *Charles I.* and *Henrietta Maria*, 1625 [*M.I.* I. 238-1], in mint state,—the very rare little embossed silver plate by Briot [*M.I.* I. 243-11], supposed to have been distributed

(<sup>1</sup>) The figures in brackets refer in each case to the indication of the particular medal to which they are annexed in the *Medallie Illustrations* of the Historical Medals in the B.M., and its description as "not uncommon," "rare," or "very rare" is given on the same authority, to which I have to express many obligations.



FACSIMILES (FULL SIZE) OF MEDALS IN THE COLLECTION.

1. *The Restoration of Popery in England* under Mary in 1554, *obv.* and *rev.*, a very rare medal, cast, as are all original specimens, and gilt (*see* p. 84).
2. Rare Silver Badge of *Charles I. and Henrietta Maria*, with suspension ring, *obv.*, bust of Charles I. laureate; *rev.*, bust of Henrietta Maria. This is a cast finished by chasing by *Thos. Rawlins*, a very fine specimen (ML., I. 355-218).
3. *Attack by Buckingham on the Isle of Rhé* 1627. *Obv.*, bust of Louis XIII. laureate; *rev.*, the King standing upon a rostral column. An extremely rare medal (*see* p. 85).
4. Fine Gilt Badge of *Charles I. and Henrietta Maria*, by *Thos. Rawlins*. *Obv.*, bust of Charles I.; *rev.*, the same as No. 2, but with *leg.* below. T. Rawlins, F. Small corded border, it is cast and chased (ML., I. 354-215).
5. Very Fine Gilt Badge of *Charles I. and Henrietta Maria*. *Obv.*, bust of Charles I. crowned; *rev.*, bust of Henrietta Maria, hair flat at the top.
6. The undescribed, and probably *unique* contemporary leaden medallion portrait of *Buckingham* referred to on page 85.
7. *Earl of Essex*, 1642. *Obv.*, half-length figure, nearly full face, in armour; *rev.*, the two Houses of Parliament with the King and Speaker; very rare silver medal, always cast and chased, and furnished with loops for suspension. It was issued in gold and silver, to be given to persons of various ranks in Essex's army (*see* p. 85).
8. *Earl of Manchester* (General), 1643. *Obv.*, bust three-quarters, head bare; *rev.*, Arms of Montagu in a garnished shield, rare, cast and chased, and in high relief; a military reward issued during the Earl's command of that army (*see* p. 85).
9. *Mary Queen of Scots*, unique silver medallion with ring for suspension, no reverse (*see* p. 84).
10. *Sir Thomas Fairfax* (General), 1645. *Obv.*, bust three-quarters, hair long; *rev.*, armorial shield of Fairfax suspended to a chain: a rare medal, cast and chased and gilt of coarse work. A military reward (*see* p. 85).
11. *Earl of Essex*, 1642. *Obv.*, bust nearly full face, in armour, over his head a hand issuing from clouds brandishing a sword; *leg.*, incuse, THE SWORD OF THE LORD AND OF GYDEON; *rev.*, the two Houses of Parliament with the King and Speaker. A rare medal, silver gilt, cast and chased (*see* p. 85).
12. *Sir John Hotham*, 1644, bust, hair not very long, no *rev.* Unique leaden portrait medallion by *Simon* of the Governor of Hull, who shut the gates of the city against Charles I. (*see* facsimile of the summons to him from Charles I. in *A Note of the Collection*, and note on p. 85).
13. *Marriage of William, Prince of Orange, and Princess Mary*, 1641. *Obv.*, joining hands beneath rays proceeding from a dove: *ex*, *Londini desponsati Wilhelm' et Maria, Ano, 1641, 12 Maj.*; *rev.*, William in the form of Pallas, attended by victory, tramples upon Bellona (*see* p. 85).
14. *Battle of Dunbar*, 1650. *Obv.*, bust of Cromwell, in the distance battle; *leg.*, THE LORD OF HOSTS; *word at Dunbar. Septem: y. 3. 1650*, on truncation, T. Simon, F.; *rev.*, the parliament assembled in one house with the Speaker. This rare piece, beautifully executed by Thomas Simon, was issued as a military reward for those present at the battle of Dunbar, 31d Sept., 1650. The design was suggested by Cromwell himself. Thomas Simon was specially ordered by the parliament to proceed to Scotland to take the "effigies, portrait or statue, of the Lord General to be placed on the medal" (*see* p. 85).

among the spectators at the Coronation (a specimen struck before the flaw in the die),—the extremely rare medal struck by Louis XIII. [*M.I.* I. 247-20] on the repulse by the French of the English attack on the *Isle of Rhé*, 1627, under *Buckingham*, of whom I have an undescribed and original leaden portrait medallion,—the *Birth of Prince Charles* and his *Baptism*, both in 1630 [*M.I.* I. 253-34,—254-35 and 36,—255-38 and 39],—the “*Dominion of the Sea*,” by Briot, in the same year [*M.I.* I. 256-40],—the return of *Charles I.* from his Scottish Coronation, 1633 [*M.I.* I. 266-62], two silver medals on the extinction of the rebellion in Scotland in 1639 [*M.I.* I. 282-90—283-94], appropriately illustrating the original documents on the *Pacification of Berwick* in the handwriting of Charles’s secretary-at-war, which we have come across among the Miscellaneous MSS.—The marriage medal of *William II.*, *Prince of Orange*, and the *Princess Mary*, 1641 [*M.I.* I. 287-100] is one of great beauty, and is in almost mint state, as is that of the arrival of the *Princess of Holland*, 1642 [*M.I.* I. 290-105].—The *Civil War Papers* are illustrated by a number of rare royal badges and memorials, and by the still rarer reward pieces of the *Earl of Manchester* [*M.I.* I. 309-137],—the *Earl of Essex* [*M.I.* I. 295-113,—297-115,—298-117],—*Sir Thomas Fairfax* [*M.I.* I. 317-149 and 150],—and *Prince Rupert* [*M.I.* I. 323-159],—the rare silver badges of *Charles I.* and *Henrietta Maria* [*M.I.* I. 354-215,—355-216 and 218,—362-236], by a *unique* leaden medallion of *Sir John Hotham* by Simon, from which the only other specimen known [*M.I.* I. 313-144] has been cast,—and, lastly, by medals by Thomas Rawlins and John Roettier [*M.I.* I. 341-190,—342-191,—346-200] on the death of Charles.—The *Commonwealth* is illustrated by the rare reward medals of the battle of *Dunbar*, 1650 [*M.I.* I. 391-13—392-14], in silver and in copper,—of *Cromwell* as *Lord General*, 1650 [*M.I.* I. 388-7],—the *Dutch Naval Wars* by many of those of *Martin Tromp*, 1653 [*M.I.* I. 402-32,—403-33, 34], and *De Witt*, beautiful and covetable pieces in all cases, mostly in high relief, and often composed of two plates soldered together, but sometimes *struck* in silver and in bronze. The Dutch seem to have been particularly happy in thus commemorating the triumphs, such as they were, of their pet commanders.—Also medals on the ratification of peace negotiations, such as the two very rare and fine pieces in silver on the *Peace with Holland* of 1654 [*M.I.* I. 413-50—416-53], the result of English victories.—There are two large and charming silver medals connected with *Mary, Princess of Orange*, wife of *William II. of Orange* and mother of our *William III.*, the first a memorial of her husband, who died in 1651 before the birth of his illustrious son [*M.I.* I. 393-17],—the second, with the same graceful portrait of herself and one of her bonny boy, already, in hat and feathers [*M.I.* I. 417-55]. Here he is of course, *William III. of Orange*, with little or no indication in his baby face of the notable nose which was in after life to lead him on to deeds of valour, and to indicate his indomitable energy and perseverance. Both of these are by Peter Van Abeele.—The *Protectorate* contributes satirical medals on *Cromwell: Elevation of Cromwell to the Protectorate*, 1653 [*M.I.* I. 409-45],—and the excessively rare original of the *risqué* piece on the *Subservience of France and Spain* [*M.I.* I. 420-60], of which cast and chased imitations are also found,—and two others, which draw a parallel between the *Protector* and *Masaniello* [*M.I.* I. 432-78 and 79],—concluding with the NON . DEFICIENT . OLIVA . (*sic*) punning medals on his death [*M.I.* I. 434-84, two states].—The *Restoration and reign of Charles II.* are fruitful in commemorative pieces. These are headed by the charming medals of the Embarkation at Scheveningen [*M.I.* I. 455-44],—and the landing at Dover, 1660 [*M.I.* I. 457-48], the *Restoration Medals*,—INVIDIA . MAIOR . of Geo. Bower [*M.I.* I. 459-52],—and the magnificent FELICITAS . BRITANNIÆ . of John Roettier (both in mint state), one of the largest and finest of English medals [*M.I.* I. 460-53], both in silver,—the rare badges of *Monck* [*M.I.* I. 466-65 and 66],—the *Coronation* [*M.I.* I. 472-76],—the *Marriage of Charles II.* [*M.I.* I. 483-96—486-103], portrait badges,—and the beautiful “*Golden Medal*” of 1662 [*M.I.* I. 489-111].—The rare medal of the exploits of the *Duke of York* in the naval action of 1665 [*M.I.* I. 505-143].—A very rare and very beautiful little piece [*M.I.* I. 506-145], the last work of Thomas Simon, struck to commemorate the *Empire of the Sea* ensured to England by the victory which forms the subject of the last-named medal; *obv.* bust of Charles laureate, *rev.* Charles in royal robes, crowned and bearing a trident, drawn over the waves in a naval car by four Sea-Horses, a fleet in the distance, *leg.* ET . PONTVS . SERVIET. The minuteness and delicacy of execution of this tiny medal, only an inch in diameter, is extraordinary, the face of the King on the *obv.*, though measuring only a millimètre in height, being an unmistakable portrait.—The shabby affair at Bergen [*M.I.* I. 508-149], the four days’ naval action

with the Dutch, in which each side claimed the victory [*M.I.* I. 519-165], and a grand medal of *Michael de Ruyter*, 1666 [*M.I.* I. 522-169], another of *Cornelius Tromp*, 1666 [*M.I.* I. 524-172].—Several fine medals on the *Peace of Breda* follow these [*M.I.* I. 534-183, 184, and 185],—among others, the rare piece struck in Holland [*M.I.* I. 528-176], whose designer had the bad taste to call attention to the burning by the Dutch of the English ships in the Medway, and to tolerate the introduction of the *legend*, PROCVL . HINC . MALA . BESTIA . which, as some of his subjects declared, was intended to refer to Charles II. (the face of the prostrate figure really seeming to be a caricature of the sardonic royal features), with the result that a formal apology was made by the States to England, and that the dies were destroyed.—The rare admission ticket for the Duke's Bagnio, 1667 [*M.I.* I. 538-190].—Perhaps the most important medal of the whole series of *Charles II.* pieces is one by John Roettier, of which I have rarely seen mention made; the *obv.* bearing the portraits of *Charles* and *Catherine*, the *rev.* a globe, on which appear portions of all its four quarters, with the *prophetic legend*, DIFFVSVS . IN . ORBE . BRITANNVS. 1670 [*M.I.* I. 546-203]. Whilst the acquisition of a *piéd-à-terre* in India as a part of Catherine's dowry may have been one of the events prompting the striking of this piece, it must also have contained an allusion to the English Colonies on the Continent and Islands of America, to the warfare against the pirates of Barbary, and to our possession of Tangier.—The engraved portraits of the *Duchess of Cleveland* vary so considerably among themselves that it is not easy to realize exactly wherein lay her undoubted charm. The large medal by John Roettier, however [*M.I.* I. 547-204], gives what we must consider to be an accurate profile, indicating features rather regular than attractive, the line of the nose making a marked angle with that of the forehead.—The engagement of *Solebay*, 1672, fatal to the English and the Dutch alike in the loss of their Admirals, the *Earl of Sandwich* (Peyps' "My Lord") on the one side, and *Van Ghent* on the other, was essentially a drawn battle, but Louis XIV., ever alive to snatch *faute de mieux*, a numismatic victory, claimed it as his own in a medal which occurs in bronze in this collection [*M.I.* I. 551-209].—Another drawn Battle at Sea gave each side a pretext for claiming the victory, but the Dutch alone celebrated the occasion by a medal [*M.I.* I. 560-224] in memory of

#### English Historical Medals.

*Captain Van Gelder*, who died in the bed of honour, Aug. 21, 1673, aged 26 years. —Evelyn describes as a "glorious medallion" the medal [*M.I.* I. 556-217], "one of the finest, rarest, and most valuable of all the works of John Roettier," struck to commemorate the *Foundation of a Mathematical and Nautical School in Christ's Hospital*, in which Samuel Pepys took so lasting and painstaking an interest. As far as I know it was struck only in silver, as in this collection.—The silver commemorative medal of the marriage of *William, Prince of Orange*, and the *Princess Mary*, 1677 [*M.I.* I. 568-235], an event fraught with benefits to Britain, is a remarkably fine one, with very characteristic portraits of the bride and bridegroom.—That in honour of the *Peace of Nimeguen*, 1678 [Van Loon, III. 233], very rare, is large but coarse in execution,—and the *Murder of Sir Edmundbury Godfrey* [*M.I.* I. 577-247,—578-250,—579-251] and the *Popish Plot*, 1678 [*M.I.* I. 579-252], are the next events for medallie commemoration,—followed by the celebrated medal in silver [*M.I.* I. 583-259], celebrating the *Earl of Shaftesbury's* acquittal of the charge of high treason as a supporter of the claims of the Duke of Monmouth, described by Dryden in his satirical poem, "The Medal." "One side is filled with title and with face; And, lest the King should want a regal place, On the reverse a Tower the town surveys, O'er which our mounting sun his beams displays The word, pronounced aloud by shrieval voice, LÆTAMUR, which, in Polish, is *rejoice*."—The reign of *James II.*, 1685, brings two very rare and very dissimilar coronation medals. The first is the quaintest little bit of brass possible [*M.I.* I. 604-3], rudely cast one would say by some stray craftsman in his leisure hours; *obv.* a lion passant guardant, *leg.* GOD SAVE . KING IAMES . II. ; *rev.* Fleur-de-lys, *leg.* GOD SAVE . KING IAMES . II.—the crudest and most gothic-looking of all English medals.—The second, in striking contrast, a delightful little silver gem [*M.I.* I. 604-4] the size of a groat; *obv.* the bust of James II. with long wig, in lace cravat and armour, *leg.* IACOBVS II. D.G. ANG : REX. ; *rev.* an altar, on which a lamp is burning, *leg.* TVEBITVR OMNES. [*i.e.*, The Church and Dissenters as well as Papists]. This lovely and rare little medal is by Christian Wermuth, of Gotha.—Another coronation medal [*M.I.* I. 605-6] by John Roettier is less rare.—Good intentions or specious promises inspired the *legend* on the quaint silver medal by George Bower of *James and Mary* [*M.I.* I. 610-16]. Beautifully executed profile portraits on the *obv.*, on the *rev.* a sun with a stolid countenance in rays, and the *legend* FORTES . RADII . SED . BENIGNI.—Strange irony that this



soothing piece should be immediately followed by the tragical *Monmouth* series—a set of medals reflecting with only too telling candour the blending of joy at the removal of a hated adversary with a self-complacent feeling of security from a long-dreaded peril. The rarest of these [*M.I.* I. 613-23] has on the *obv.* a fine portrait of Monmouth, and on the *rev.* portrays the Duke grasping at three crowns perched on a rock in the sea. Monmouth has aimed at them, and has only clutched a flimsy bit of foliage, and is falling into the ocean. The medal bears the utterly mean and ill-bred *leg.*, SVPERI RISERE IVLY 6<sup>o</sup>. 1685. Of a truth this James was a despicable coward.—Of the same type is another rare medal [*M.I.* I. 613-22], on the *obv.* of which is the Duke's bust, with the satirical *leg.*, IACOBUS DUX MONUMET : FID : ET LIBERT : DEFENSOR . *rev.* a Roman soldier attempting to tear open a lion's jaws, *leg.* PARUM SUCCESSIT, FECI SEDULO . MDCLXXXV.—A medal of different inspiration [*M.I.* I. 615-26] depicts *Monmouth's* head on the ground, spouting forth three great streams of blood ; *leg.* HUNC SANGUINEM LIBO DEO LIBERATORI . *ex* CÆSA CERVIX . LOÑ : IVLY ½<sup>5</sup>, 1685 ; on the *obv.* is a portrait and the *leg.* IACOBUS INFELIX DUX MONUMETHENSIS. This piece, probably executed by Jan Smeltzing, indicates a hope that the sacrifice of the Duke's life on behalf of his country would not be in vain.—Another fine medal [*M.I.* I. 615-27] by Arondeaux shows us two blocks, on one of which is the head of *Argyle*, on the other that of *Monmouth*, their bodies prostrate on the ground ; *leg.* AMBITIO MALESUADA RUIT. A very fine unpublished oval silver portrait plaque of Monmouth completes this sad series.—Of the medals struck on the occasion of the *Trial of the Seven Bishops*, 1688, one, a fine silver piece by Bower [*M.I.* I. 622-37], with the bust of Sancroft on *obv.*, and the portraits of the six imprisoned Bishops round that of the Bishop of London, is not seldom met with,—whilst another [*M.I.* I. 625-42], in which a Jesuit and a Monk with spade and pickaxe are endeavouring to undermine a church, which is sustained by a hand proceeding from the clouds, is very rare. It is cast and chased, and the modelling is rude ; the *leg.* on the *obv.* runs, THE GATES OF HELL SHALL NOT PREVAILE. on the *rev.* are portraits of the archbishop surrounded by the six bishops, all mitred, with the *leg.* WISDOM HATH BVILED HER HOVS SHE HATH HEWEN OVT HER 7 PILLERS.—We shall henceforward

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find from time to time up to the year 1746 many medallic references to the newly-born *Prince James*. He figures first on a small and rare silver medal [*M.I.* I. 628-48] as an infant Hercules in a cradle strangling two serpents, MONSTRIS . DANT . FVNERA . CVNÆ . (*The serpents are the Protestants*.)—On the *obv.* of the second [*M.I.* I. 629-49] are the conjoined busts of the parents, and on the *rev.* a map of SCOTIA, ANGLIA and HIBERNIA. The Rising Sun pours its rays on the kingdoms, and dispels westwards storms of hail and rain, ILLAS FVGAT . RECREAT ISTAS.—The third, a large Dutch medal in silver by Jan Smeltzing [*M.I.* I. 630-51], has on the *obv.* a laureated bust of James II., on the *rev.* a stately canopied bed, in which the Queen sits up with a tightly swaddled mummy-like infant in an erect position.—On the *obv.* of the fourth [*M.I.* I. 630-52], a rare satirical piece by Jan Smeltzing, is the following well-executed design:—Truth, a beautiful nude figure, her head radiate, tramples upon a serpent with upreared head, and opens wide the door of a cabinet, inscribed IAC : FRANC EDUARD : SUPPOSIT : 20 JUNII . 1688 ; within the cabinet is to be seen a Jesuit standing on a ladder and supporting through the open top a cushion, whereon is seated the young Prince, holding in one hand a pyx and in the other a crown, which he is placing on his head, a puff of wind blows some feathers from the cushion ; on the horizon the Dutch fleet is beating up ; *leg.* SIC NON HEREDES DEERUNT. *rev.* The Trojan horse, wearing a saddle-cloth inscribed, LIBERT . CON<sup>s</sup> . SINE JURAM : ET LEG : P. (Liberty of Conscience without the oath and penal laws), *leg.* EQUO NUNQUAM TU CREDE BRITANNE. Altogether a delightfully outspoken medal.—The fifth [*M.I.* I. 631-53] is also satirical and rare—*Aglauros*, incautiously opening the basket of Pallas, discovers *Erichthonius* with his dragon tail, roses and thistles grow around, two women express their fright ; *leg.* INFANTEMQUE VIDENT, APPORRECTUMQUE DRACONEM : *rev.*, a drooping withered rosebush with two large flowers, at some distance from its roots springs a healthy sucker ; *leg.* TAMEN NASCATUR OPORTET . (Still it had to be born), in allusion to the supposed impossibility of progeny from James and Mary of Modena, and of the urgent need of a successor.—The sixth medal [*M.I.* I. 644-73] has a picturesque *obv.* (from the same die which was afterwards used for the Coronation of William and Mary), *Belgium* welcomed by *Britannia*. The sting lies in the *rev.* From

an eagle's nest built of twigs on the top of a rock the parent bird is casting out into the sea a young and callow gosling, whilst two eaglets of older growth remain : in the distance is William's fleet ; *leg.* EIICIT . INDIGNUM. A wreath of roses and oranges alternated forms a pretty and very unusual border. The eagle is, of course, Britain, the *unworthy* chick is the young "suppositious" Prince, and Mary and Anne are the eaglets. This rare medal is one of the most interesting of the series.—I have described these six medals at some length on account of their rarity, and of the evidence they afford of the interest taken in the stirring event to which they allude. *Erichthonius* was soon to leave his native land. In the same year his flight in the arms of his mother is satirized in silver (a very rare medal) and in bronze [*M.I.* I. 643-71—644-72]. *Father Petre*, mounted on a lobster (emblem of the Jesuits), holds the baby in his arms, on whose head is a windmill. ALLONS MON PRINCE NOUS SOMMES EN BON CHEMIN. —It will be noted that I have slightly inverted the historical order of the 1688 medals in order to keep those of the *Old Pretender* together. Those on the landing of Dutch William in Torbay are rare. In one of them, by Smeltzing [*M.I.* I. 638-63], the invader is portrayed in Roman costume trampling on the shield of France and holding aloft that of England—HANC EXTOLLIT, ILLAM DEIICIT, on the *rev.* a most energetic and excited lion (the Belgic) puts the cap of liberty, a branch of laurel and a rose on the globe, and looks back with savage glare at the sun, on the face of which is the fleur-de-lys (Le Roy Soleil) ; *leg.* MINATUR SOLI, SED FAVET ORBI.—In the second [*M.I.* I. 639-64] we find, besides a fine portrait of William, a clever and graphic representation of the fleet and the troops drawn up on the beach, with the Prince at the head of his army ; TERRAS. ASTRÆA. REUISIT. —In the third appears on the *obv.* an orange tree, beneath which is a very Dutch Britannia, armed and bearing on her lance the cap of liberty ; on the *rev.* the Belgic lion, holding arrows and sword, puts his off hind paw on a well-bound Bible and tramples on the serpent of discord with the rear ; a prostrate column inscribed MAG . CART . is on the ground. In the distance a fleet, and TORBAY beyond ; *leg.* IN TVITIONEM RELIG . PROTES.—There are a couple of medals on the *Flight of James II.*, which the broadsides so fully illustrate, but I do not possess them. His arrival in France affords

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material for a very satirical and allegorical production, a large and rare piece [*M.I.* I. 652-7], the exact application of which I think has never been arrived at. —Come here two delightful medals on the *Coronation of William and Mary*, 1689, the first of which is rare [*M.I.* I. 671-43]. On the *rev.* we have "the arms of Britain, suspended from an orange-tree, entwined with rose and thistle. From clouds above issue the words ITE MISSA EST, and lightnings directed against James, dropping his crown and sceptre, and Father Petre carrying away a pyx and the young Prince with his windmill ; both are fleeing accompanied by the snakes of Discord." *ex.* INAUGURATIS MAIESTATIBUS IEICTO PAPTU EXPULSA TYRANNIDE BRITANNIA FELIX, 1689. It would be difficult to express the situation more neatly or succinctly.—The second is still rarer, and is a fine and plucky piece [*M.I.* I. 672-44], characteristic portraits of the sovereigns facing each other on the *obv.*, "Belgium armed, and bearing the shield of William, is welcomed by Britannia, whose dress is richly ornamented with roses and thistles ; near her is a crowned shield and a column decorated with lions' heads as a capital, and surmounted by the Cap of Liberty. In the distance William's fleet."—A very picturesque and quaint Dutch coronation medal [*M.I.* I. 678-54] shows *William* and *Mary* seated side by side, robed, crowned and sceptred, their feet placed on cushions in a free and easy manner ; on the *rev.* the Captain, Lieutenant and Ensign of the City Guard of Amsterdam standing facing lance in hand. It is cast, chased in high relief, and very rare.—*The happy results of the Revolution* are commemorated by a rare and lovely medal [*M.I.* I. 681-60] by P. H. Müller, *obv.* the conjoined portraits of William and Mary ; *rev.* Britannia, holding a cross, scales, cornucopia and staff on which is the Cap of Liberty, is seated upon a rock under the shadow of two trees, bearing respectively roses and oranges, whose stems are united by a crown ; she tramples under foot the shackles of tyranny and the torch of anarchy, behind her seat are a ship's prow and shield. *Ex.* SECURITAS BRITANNIÆ RESTITUTA, 1689.—*William arrives in Ireland*,  $\frac{1}{14}$  June, 1690, in mighty haste and to the very best purpose, and the rare medal [*M.I.* I. 707-117], again by Smeltzing, which commemorates this important descent does so by the emblematic device of an eagle flying through the air, carrying a sceptre and branches of bay and orange ; *leg.* ALIS NON ARMIS.—Louis XIV., like his predecessor, never let a chance slip of claiming a victory, however doubtful, in lasting bronze, and thus it happens that he had a medal struck [*M.I.* I. 708-120] as a memento of the drawn naval battle off Beachy Head, with



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15. *Flight of Prince James (Old Pretender)*, 9 Dec. (O.S.), 1688. *Obv.*, Belgium armed and bearing the shield of William III. of Orange is welcomed by Britannia, in the distance, William's fleet; *rev.* (see pp. 87-8). High relief of good but peculiar workmanship, and struck in Holland.
16. *The Popish Plot*, 1678. *Obv.*, a Janus head, composed of a Jesuit's face in cap, and a monk's in cowl, back to back; *rev.*, a cluster of seven faces. This very fine rare medal is executed by *George Bover*. Some suppose the heads to represent Charles II. in centre, with those of Danby, Shaftesbury, Oates, Bedloe, Tonge, and Kirby, and the others to be those of Charles, James, and the five Cabal Ministers (see p. 86).
17. *Birth of Prince James (Old Pretender)*, 1688. (See p. 87 for full description.) This medal was struck in Holland by *Jan Smeltzing* at the instigation of those who were led to believe that by some means or other an heir to the crown would be forthcoming, and it is intimated that Father Petre, the King's confessor and chief adviser, with the Jesuits, was the contriver of a supposititious heir.
18. *Prince Charles (Young Pretender) and Prince Henry (Cardinal York)*, 1729. *Obv.*, bust of Prince Charles, hair long and flowing; *rev.*, bust of Prince Henry, hair long; on truncation H. (Otto Hamerani). This medal was probably executed about the year 1729 for presents to the adherents of the family (see p. 92).
19. *James, Duke of Monmouth*, unique silver plaque (see p. 87).
20. *Battle of the Boyne* (Memorial), 1690. (See p. 89 for description), cast, chased, and of coarse workmanship. Executed after the death of William, and probably intended to be worn upon the anniversary of the battle.
21. *Failure of Prince Charles (Young Pretender)*, 1746. (See p. 93, *MI.*, II. 618-290.)
22. *Prince James (Old Pretender), as an Infant Hercules*, 1688. (See p. 87, *MI.*, I. 628-48.) The monsters alluded to were the protestants, whose opposition it was expected would be destroyed by the birth of the young prince; on the *rev.*, the triple support of the coronet is the three feathers; in reality the three Kingdoms.
23. *Flight of Prince James (Old Pretender)*, 9 Dec. (O.S.), 1688. *Obv.*, Father Petre mounted on a lobster (see p. 88, *MI.*, I. 644-72); *rev.*, armorial shield bearing a windmill. A very fine and rare medal, struck at Gotha, and was executed by *Christian Wermuth*.
24. *Prince Charles (Young Pretender)*, 1749. (See p. 93, *MI.*, II. 655-358), rare gilt medal, one of those issued from time to time by the Stuart partisans to keep their cause alive in the minds of their friends.
25. *Accession of George I.*,  $\frac{1}{2}$  August, 1714. *Obv.*, bust of George I. laureate, below \*, the mark of George Wilhelm Vestner, formerly the mark of George Hautsch till his death in 1712; *rev.*, the Sun in the midst of the constellation Leo (see p. 91).
26. *Trial of the Seven Bishops*, 1688. (See p. 87, *MI.*, I. 625-42.) This very rare medal is in fine condition, it is cast, chased, and of coarse workmanship; executed in Holland.
27. *Congress at Utrecht*, 171 $\frac{1}{2}$ . *Obv.*, the city of Utrecht; *rev.*, device divided by JONANI. This extremely rare satirical medal was struck at Gotha, and is by *P. Wermuth* (see p. 91).

the mendacious *leg.*, MERSA . ET . FVGATA . ANGLORVM . ET . BATAV . CLASSE . AD . ORAS . ANGLIAE . M.D.C.XC. The combined fleets of England and Holland amounted only to fifty-six ships of war as against seventy-eight and twenty-two freshships of the French, of which the Dutch lost six ships and the English only two. The *Roi Soleil* made hay while his sun shone, for in respect of this trivial action involving no decisive result he issued no less than eight self-satisfying medals.—I am not very rich in medals of the *Battle of the Boyne*, 1690, of which there are in all the National Collection ten types, but there is a fine portrait medal of *Schomberg* [*M.I.* I. 717-139], with whom as much perhaps as with William rests the honour of the all-important victory,—and a rare silver memorial medal by Müller has his portrait on the *obv.*; on the *rev.* Schomberg, like another Hercules, plants his club, which takes root and flourishes as an olive tree; a coronet and cornucopia lie neglected on the ground; *leg.* PLANTAVIT UBIQUE FERACEM.—A quaint silver memorial of the battle [*M.I.* I. 718-140], intended probably to be worn as a badge on its anniversary as it is fitted with a loop for suspension, has for its *obv.* a bust of William and the *leg.* MANET . POST . FUNERA . VIRTUS . and on the *rev.* a very dumpy Liberty holding her cap, inverted, and staff, with the *leg.* NOBIS . HÆC . OTIA . FECIT . 1<sup>o</sup> . OF JULY . 1690.—Following these we have *The Amnesty in Ireland*, September, 1690 [*M.I.* I. 721-146], silver medal by Hautsch,—*The Congress of the Allies*, Feb., 1691 [*M.I.* II. 16-182], silver medal by Müller,—*The Capitulation of Mons*, <sup>29 Mar h</sup> 8 April, 1691 [*M.I.* II. 21-188],—the extremely rare silver medal by Jan Luder on the *Taking of Limerick*, <sup>3</sup>/<sub>13</sub> Oct., 1691 [*M.I.* II. 37-217],—and another on the same success, with the bust of *Ginkell, Earl of Athlone* [*M.I.* II. 38-218],—and two very fine silver medals on the *Pacification of Ireland*, Oct., 1691 [*M.I.* II. 39-220 and 229].—The importance attached by its contemporaries to the battle of *La Hogue*, <sup>1</sup>/<sub>2</sub> May, 1692, may be inferred from the fact that there are no less than thirty medals on the subject in the National Collection. I have satisfied myself with three of the most desirable ones all in silver. The first, by Jan Boskam [*M.I.* II. 53-248], has on the *obv.* the bust of William, on the *rev.* a very spirited view of the action, the burning of one vessel and the blowing up of another. In the

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foreground the French Cock crowned is bustling away from a Lion and a marine unicorn, who have seized the Trident, the gage of battle, and are about to discomfit the bird; *leg.* IMPERIUM . PELAGI . NOBIS . [a very wholesome motto then as now]. A rare and striking piece.—The *obv.* of the second by Müller [*M.I.* II. 55-251] is extremely spirited and full of action. Neptune in passionate earnest is driving Louis from his sea chariot, whilst a naval action is proceeding in the distance. NON ILLI IMPERIVM; SED MIHI SORTE DATVM.—The foreground in the *obv.* of the third medal [*M.I.* II. 61-261] is occupied by a naval action, sailors are blown into the air by the explosion of magazines, vessels are going down in all directions, the *Soleil Royal* in flames, the Sun setting; *leg.* VERGIT IN OCCASUM. On the *rev.* the destruction of the French fleet and turbaned Turks on shore in attitudes of desperation. HEU! QUIS IAM MISERIS POTERIT SUCCURRERE TURCIS. [Louis being in league with the Turks at this period].—The *English disaster at Brest*, <sup>8</sup>/<sub>15</sub> June, 1694, where *Talmash* fell, a victim to the treachery of Marlborough, was commemorated by Louis in a medal struck in silver and in copper [*M.I.* II. 95-318]. This medal serves to illustrate the original holograph letter, described *ante* p. 14, addressed by William to Talmash on hearing of the catastrophe, a letter which never reached him but was preserved by his father.—The medals on the plot for *the Assassination of William*, 1696, who was to have been murdered near Turnham Green on his way between Richmond and Kensington, have in the same way claims on my notice, as there is a considerable mass of original matter connected with this plot among the documents, MS. and printed, in the collection. The first of these [*M.I.* II. 151-414] is quaint but not beautiful. The busts of *Louis XIV.* and *James II.* appear conjoined on the *obv.*, *leg.* HERODES ATQVE PILATVS, whilst on the *rev.* the same conspirators are to be seen conversing, each armed with a sword, and holding between them a purse of CM PISTO . [100,000 pistoles]. Near them is the inevitable Father Petre and his pyx, and the ubiquitous young Prince on his lobster. In a wood are armed men, with the figures 40, a fleet in the distance. IRRITA CONSPIRATIO.—The second [*M.I.* II. 152-415], a very fine, very rare and important silver medal by Smeltzing also deserves mention: *obv.* bust of William; *rev.* an ornate tent, in which Saul is asleep with his crown for a night-cap. Two sentinels asleep on guard; David taking away his cruse of water. *Leg.* PIVS . GENER . IMPIO . SOCERO . BONVM . PRO . MALO . REDDIT . That is to say that whilst

William had taken every precaution for the safety of his father-in-law, and had rejected (like David) counsels which might have endangered his life, James had on the other hand encouraged the conspiracy under Sir George Barclay.—In 1696 was commemorated by a rare silver medal [*M.I.* II. 155-422] the establishment of the first company for insuring houses against fire. It was called the *Amicable*, but is not the office now known by that name but that which still exists as the “Hand-in-Hand.” On the *obv.* of medal are two hands clasped under the Royal Crown and the date 1696.—Following these are four fine medals of the *Peace of Ryswick*, 1697, all rare, one of which [*M.I.* II. 169-453], by Arondeaux, is interesting by reason of the details of costume of the plenipotentiaries, who are closing the gates of the Temple of Janus.—A fifth on the same event in bronze is *unique*, described in *Van Loon*, IV., 253, but never before met with in collections. It is a small copper piece, on the *obv.* of which appears the Elector of Bavaria, who closes the door of the Temple of Janus; *leg.* CLAVDVNTVR BELLI PORTÆ, 20 Sept., 1697 (referred to *M.I.* II. 181-476).—In this year the small Prince James was deemed of sufficient importance to be medallized, and a pretty little profile of his features, which remind one of his uncle Charles when a child, appears on the *obv.* of a medal, not rare [*M.I.* II. 194-502], on the *rev.* whereof is a mine exploding at the corner of a bastion; *leg.* QVO . COMPRESSA . MAGIS . which being interpreted seems to imply that the repressive provisions of the Treaty of Ryswick would only accentuate the explosion to take place in his and his father’s interest *at some future time*.—In the following year, 1699, William, Lord Paget, William’s Ambassador Extraordinary to the Grand Seignior (the Sultan, Mustapha II.), successfully filled the post of mediator between the latter potentate and the Emperor of Germany (Leopold I.), and I happen to possess among the documents the original Order for the Payment to Lord Paget of £2,000, which, with a previous payment of £3,000, makes up the £5,000 expended in his equipage and other expenses occasioned by this mediation, so that I can the more fully enjoy and appreciate the two beautiful silver medals on the *Peace of Carlowitz* which resulted from his intervention. In the first, by Arondeaux [*M.I.* II. 200-513], the Emperor of Germany holds out the olive branch to the Sultan, standing near a blazing altar encircled by the serpent of eternity; *leg.* EUROPA QUIESCAT ASIA RESPIRET. The *rev.* of this rare piece is of singularly bold and effective design. Hercules, as a coppersmith, stands by a large terrestrial globe, upon which he is vigorously hammering up, as we must suppose, the fissures made by the ravages of war. An electrotype only of this medal is in the National Collection.—The second [*M.I.* II. 201-514], by Smeltzing, is still rarer. The Emperor, resting the point of his sword on a pile of captured Turkish arms, stands hand-in-hand with the Sultan under a palm tree, in the distance a sea-fight; *exergue* INTER CHRISTIANOS ET TURCAS.—The exiled King and his son now begin to appear again [in *M.I.* II. 201-515] on the same medal; in [*M.I.* II. 204-519] by N. Roettier, IAC : WALLIÆ . PRINCEPS . has the *obv.* all to himself; on the *rev.* the sun, rising over a tranquil sea, with ships, dissipates clouds and disperses weird night-fowl. And so, as far as concerns my little collection, ends the medallistic history of Dutch William.—*Anne* accedes with a pretty but common medal by Croker [*M.I.* II. 227-1], with the wholesome *leg.* ENTIRELY ENGLISH.—She appears with her husband on a well-executed medal, also by Croker [*M.I.* II. 233-14], and then commences a long line of medals on English victories almost tedious by their abundance, but of these I have not cared to gather very many.—The *Expedition to Vigo Bay*, 1702 [*M.I.* II. 236-18], is one of many on the same event.—*Victory of Blenheim*, 1704, a fine medal by Croker [*M.I.* II. 256-49], is not uncommon,—whilst the portrait medal of *Marlborough* on the same event by Hautsch [*M.I.* II. 256-50] is somewhat rare,—as is also that of *Prince Eugène* by the same artist [*M.I.* II. 258-53].—With very few exceptions the medals in this series are circular, but a funny and very rare little *lozenge-shaped* piece [*M.I.* II. 264-60] occurs, commemorating at the same time the *Battle of Blenheim* and the Festival held by the children of Augsburg to celebrate the *Peace of Westphalia*.—A cluster of British victories—*Donauwerth*, *Hochstädt*, *Gibraltar*—is celebrated in a rare and pretty silver medal by Hautsch [*M.I.* II. 270-70].—There are three silver medals on the *Union of England and Scotland*, none of which are rare, and then I revert to the always interesting subject of the *Pretender*. A particularly desirable and not common silver medal by Norbert Roettier [*M.I.* II. 312-133] was struck in 1708 for distribution among the Jacobites at a time when the Cabinet was torn by dissensions and Scotland was discontented with the Union, when things seemed almost ripe for successful rebellion. On the *obv.* is a fine portrait of the Prince, now a fine looking fellow of twenty, with the *leg.* CVIVS . EST . and on the *rev.* a pretty little map of the British

Isles, with the *leg.* REDDITE. Taken together these inscriptions would run: "Whose image is this? The King's. *Render therefore to Cæsar these Islands which are Cæsar's.*"—The same idea is carried out on a rare and much larger medal by the same artist [*M.I.* II. 314-136]; on the *obv.* bust of James with *leg.* JACOBVS . III . D . G . M . B . F . ET . II . REX. Above the map of the isles on the *rev.* is the *leg.* REDDITE IGITVR.—The "*Invasion*" of 1708 was not long in coming, and many fine medals were struck in commemoration of the ridiculous fiasco in which the ill-considered attempt resulted. Of these three are in this collection. The first [*M.I.* II. 316-141], the only medal on this subject struck in England, is not uncommon and is executed by John Croker; *obv.* bust of Anne; *rev.* *Britannia* armed assuages the panic of a poor little crouching *Scotia* who clings to her knee caused by the sight of the French fleet which is by this time fleeing from the English; *leg.* CLASSE . GALL . FVG AD . FRETVM . EDENBVRG . XIV . MARTII . MDCCVIII.—The next, by Hautsch, is rare [*M.I.* II. 317-142]. On the *rev.* is seen the French fleet fleeing before the English; on the edge is the quaint inscription, SIC PVERI NASVM RHINOCEROTIS HABENT. [even children turn up their noses at so abortive an attempt].—The third medal, by Brunner [*M.I.* II. 321-146], is very quaint and very rare. On the *rev.* a donkey, which was intending to munch a fine thistle, turns his head away from a rose which *Britannia* offers him. The French commander made the greatest haste to escape when he saw the English fleet bearing down upon him. The ass was supposed to dislike the rose as much as he adored the thistle. The Rose of England drives the French ass from the Scotch Thistle.—The *Cujus Est?* idea recurs about 1710 on a very rare medal [*M.I.* II. 382-232]; *obv.* bust of Anne, *leg.* ANNA . AVGVSTA; *rev.* bust of Prince James, *leg.* CVIVS EST.—The *Elder Pretender* makes his next medallion appearance in 1712 in conjunction with his sister, the *Princess Louisa*, who died in this year, in a rare and pretty medal by Norbert Roettier (in silver and copper) [*M.I.* II. 389-243].—The group of medals hanging round the *Peace of Utrecht* have for me a particular interest by reason of the *Ormonde Papers*, already referred to (p. 21), which give much original information on the subject of Great Britain's scandalous abandonment of her allies in the Low Countries, at the instigation of Harley,

#### English Historical Medals.

in the years 1711-12, leading up to the Treaty of Utrecht, by which almost all the advantages which this country might have obtained from France were thrown to the winds. The first in point of date is a rare little silver medal [Van Loon, V. 206-1] by Bernard, not in the B.M.; *obv.* bust of Louis XIV.; *rev.* Daphne (Queen Anne), pursued by Apollo (Louis), is transformed into a Laurel; *leg.* MORTALEM ERIPUIT FORMAM. This refers to a secret treaty concealed from the Allies between France and England, signed on Sept. 27 by Mesnager on the part of Louis.—The second (1711-12) is the extremely rare satirical medal [*M.I.* II. 393-248], which I have the good fortune to possess in silver and in brass. The general drift of this very remarkable production by Christian Wermuth is that, should England go too far in her shabby truckling to France, Holland would not accept the terms of peace but would dictate her own conditions. As the description of this extraordinary medal occupies nearly two pages of the *Medallion Illustrations* I must refer any interested reader to the second volume of that comprehensive work.—The satisfaction of Louis at the success of his endeavours to detach the English interest from that of her allies found its expression in a rare silver medal [*M.I.* II. 399-255], issued from the Extraordinary Department for War, Paris, 1713; *obv.* bust of Louis; *rev.* Hercules (Louis) carrying off from Nessus (the allies) Deianeira (the provinces of which they had despoiled him); *leg.* LONGUM HAUD LÆTABITUR HOSTIS.—Then follow at great length in the National Collection the medals commemorating this wretched *Peace of Utrecht*, 1714, eighteen in number. I possess but one, by Croker [*M.I.* II. 400-257], a not uncommon piece. And so much for good Queen Anne.—The *Accession of George I.* furnished the occasion for a very rare and very striking medal by Vestner, of Nuremberg [*M.I.* II. 421-4], of which a beautiful specimen is in this collection; *obv.* bust of George I.; *rev.* the Sun in the midst of the constellation Leo. In the midst of August the sun is in the midst of this constellation, and George mounted the throne on August 12, 1714.—It would have seemed likely that the failure of the rebellion of the Old Pretender would have been kept in memory by many a medallion reminder, but there is only one piece specially devoted to the battle of *Sheriffmuir* or *Dunblain* in 1715, viz. [*M.I.* II. 434-33], a not uncommon medal; *obv.* bust of George I.; *rev.* Victory, with sword and palm branch, in hot pursuit of a body of flying cavalry; *leg.* PERJURII . ULTRIX.—We cannot make much progress without coming on the scent of the Pretender. The escape of his

*fiancée*, Princess *Clementina Sobieski*, in 1719, from the castle of Innsprück, where she had been confined by the Emperor to please George I., was thought worthy of commemoration by a large silver medal, not uncommon [*M.I.* II. 444-49], to which we are indebted for a very fine portrait bust of the lady, and for a lively representation of her flight in a car drawn by two spirited horses; *leg.* FORTVNAM . CAVSAMQVE . SEQVOR.—DECEPTIS . CVSTODIBVS . MDCCXIX. The poor soul must have often wished in after days that her romantic flight had been interrupted. But this was not to be.—An original announcement by the Princess of her approaching marriage will be found among the Pretender MSS., and a couple of medals celebrated the actual event on <sup>21 Aug.</sup> 1 Sept., 1719. My specimen of [*M.I.* II. 445-51] is a very fine one in bronze. It is rarer in silver: the income of the Pretender was but scanty at the best of times.—On Dec. 29, 1720, was born bonny *Prince Charlie*, and his parents' busts conjoined form the *obv.* of a not uncommon medal [*M.I.* II. 452-60—453-61] by Hamerani, on the *rev.* of which Providentia leans on a column, holds a child in her arms and points to a globe on which appear ING, SC, and IRL.; *leg.* PROVIDENTIA OBSTETRIX.—A second rare medal by N. Roettier has a similar *obv.*, and on *rev.* Providentia holds in her arms an infant decorated with a riband and a badge; *leg.* SPES BRITANNIÆ.—“As soon as the prince was born he was placed on a couch, and thus held his first *levée*, at which cardinals, prelates, and soldiers who had been long in exile were present to offer their congratulations, and this medal was ordered to be struck in commemoration.”—An astoundingly impudent medal, by Hamerani [*M.I.* II. 454-63], was issued by the *Old Pretender* in the following year (1721). It is not uncommon. Its *obv.* has a fine bust of James with the *leg.* VNICA SALVS. The *rev.* shows the horse of Hanover trampling on the Lion and Unicorn, who are having a bad time of it. Britannia, seated, holds up her hand, and appears to be saying “Tut, tut!” Poor naked fugitives are carrying off their goods, London beyond the Thames occupying the distance. The *leg.* runs QVID . GRAVIVS . CAPTA—in plain words, How will you like it when I sack London? But the plot which was to have had this consummation was one of those which failed. The medal was intended for distribution among the Jacobites.—The year 1729 brings us Pretenders again, a fine but not uncommon silver medal by Hamerani [*M.I.* II. 492-34] affording portraits of *Prince Charles* (the Young Pretender) and *Prince Henry*, afterwards *Cardinal of York*. In front of Prince Charlie's bust is a star, and his *leg.* is MICAT . INTER . OMNES. Henry's *leg.* is ALTER . AB . ILLO. These medals were struck in gold, silver and bronze for presents to partizans.—Another somewhat rare medal, by the same artist [*M.I.* II. 493-35], is designed on the same lines. The *M.I.* assigns it to the same year, but it appears clear to me that both portraits are at least five years older than those of the preceding medal.—The medals of the *Beggar's Benison Club*, silver gilt and both very rare [*M.I.* II. 526-87—528-89], have no close connection with English History, but I mention them here as they are excessively curious: they were the badges of a very “rowdy” club instituted at *Anstruther* about 1739. They are usually met with in worn condition, but mine, which were the Montagu specimens, are extremely fine.—It is well-known that the types of brass and bronze medals struck in 1740 in honour of *Vernon* and his overrated capture of Portobello with six ships are absurdly numerous. Some of the better kind are in this collection [*M.I.* II. 543-139, etc.].—A somewhat rare and very fine portrait medal of *Walpole* by Natter, in bronze gilt [*M.I.* II. 567-201], comes next in order. It does not seem to exist in silver. It was struck just after his being driven from office and after his elevation to the peerage; *rev.* Britannia, trampling on a squirming monster (*Envy*) holds out a coronet to *Walpole*, who stands, portly and gorgeously attired, his right hand extended as if he were declaiming; London and its bridge in the distance; *leg.* ENVY SHALL NOT PREVAIL AGAINST THEE.—At last we reach the interesting period of *The Forty-Five*, the advance guard in its medallic history being a rare silver medal by Pingo [*M.I.* II. 600-251], which was freely circulated in England and Scotland among the Jacobites as an intimation that the long-talked of rebellion was nigh at hand; *obv.* bust of the Prince, *leg.* CAROLUS WALLIÆ PRINCEPS. *rev.* Britannia, standing on the sea-brink, awaits the arrival of a fleet, behind her is a globe, of which Great Britain fills up the major part; *leg.* AMOR ET SPES.—There is here a rare silver medal by Wolff [*M.I.* II. 604-258] in memory of the *Taking of Carlisle by the Duke of Cumberland*, 30 Dec., 1745,—and another rare and pretty one by Kirk [*M.I.* II. 606-264], in silver, on the same event.—*The Culloden* medal is a large one, two inches in diameter [*M.I.* II. 613-278], by Richard Yeo, afterwards chief engraver of the Mint. It is rare, and was struck in gold, silver and copper, mine being in the latter metal. It is the finest of the



Culloden series; *obv.* the bust of the Duke of Cumberland; *rev.* the "Butcher," with the form of Hercules and the head of a prize-fighter, tramples on Discord and raises Britannia.—The popular medals on the *Suppression of the Rebellion* were not too refined in execution or sentiment. A gilt copper medal [*M.I.* II. 618-289] shows the Duke on horseback, with cocked hat and drawn sword; *leg.* DUKE . OF . CUMBER. : *rev.* Executioner, in a wig, hanging a rebel; two other wretches kneel suppliant before another hangman, but he shows them that he has a rope apiece for them.—Another gilt copper medal, not rare except in fine condition [*M.I.* II. 618-290], has the same *obv.* as the preceding; *rev.* Prince Charles, climbing up a column to grasp the crown on its top, is pulled back by the Duke with one hand and run through with a sword in the other; *leg.* COME BACK AGAIN. *ex.* PRETENTER.—The unsatisfactory *Peace of Aix-la-Chapelle* (Feb. 2, 1749) gives occasion to fourteen medals in the B.M. catalogue. Of these I have [*M.I.* II. 649-349], a rare medal, — [*M.I.* II. 651-354], also rare, in silver, brass and steel, the B.M. not possessing it in silver; — also [*M.I.* II. 652-355], in brass, — and notably an extremely fine and important medal not possessed by the National Collection, on the *obv.* of which is a graphic representation of the firework display on the occasion of the Proclamation of the Peace, with the *leg.* ALTER . IGNIS . PRIORI . LÆTIOR.—In the same year Prince Charlie was again attempting to keep burning the Stuart flame by the issue of a rare little medal [*M.I.* II. 655-358], copper gilt (not struck in silver); *obv.* a Highlander standing full-face, with drawn sword and targe, inscribed QUIS CONTENDAT MECUM . *leg.* NULLUM NON MOVEBO LAPIDEM UT ILLUD ADIPISCAR . *rev.* an expanded rose, covering all the field; *leg.* MEA . RES . AGITUR.—The next two pieces are extremely interesting as they seem to have been struck in connection with the secret visit to London paid by the young Pretender in September, 1750. The first is a very rare medal in copper [*M.I.* II. 655-359]; *obv.* bust, as in [*M.I.* II. 600-251]; *rev.* a leafless tree with hollow trunk, from the roots springs a sapling in full leaf; *leg.* REVIRESCIT . *ex.* 1750. This medal was executed in England by Thomas Pingo: 6 were struck by subscription in gold, 102 in silver, 283 in copper and 50 in tin. The copper medals cost the subscriber a guinea, and the value of

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the metal was added thereto in the case of the gold and silver medals.—The second, a very rare medal, is in copper and in mint state [*M.I.* II. 656-360]. It exists in the B.M. collection only in electrotype. It is a fine piece, two inches in diameter, probably by Pingo. The portrait on the *obv.* is evidently a careful representation of the features of the Prince, for the change made by the lapse of time is very perceptible, and in it we already see in the still handsome face the beginnings of the alteration from the bonny Prince of 1745 and are forcibly reminded of the later engraved portraits which evince so great a degradation of the features. The *rev.* shows the Prince in Highland costume advancing in a cajoling attitude towards Scotia; between them on the ground is a cornucopia, behind her a pedestal decorated with the thistle and surmounted by the unicorn. In the distance ships and a castle. *Ex.* SEMPER ARMIS NUNC ET INDUSTRIA. This is the last reminder of the unlucky Prince in my collection, but there is in the B.M. a later one commemorating his *second* furtive visit to London, Sept. 23, 1752, when plotting another insurrection.—The bold spirit which had led to the germs of colonization alluded to in the medal hereinbefore described [*M.I.* I. 546-203], found a very full reward in the eventful years 1757-8 and 1759, in which, thanks to the genius and tenacity of Pitt, the foundations of the Indian Empire and of the Canadian Dominion were laid.—The *Victory of Clive at Plassy*, June 23, 1757, with which began England's empire in the East, is commemorated by a not rare medal [*M.I.* II. 683-400], on the *obv.* of which Victory, bearing a trophy and palm-branch, is mounted upon an elephant; *leg.* VICTORY . AT . PLASSY . CLIVE . COMMANDER.—The immensely important success at *Minden*, Aug. 1, 1759, over the French, obtained by the allied Hanoverian and English forces, has several mementos, among others one in silver, struck by the Society for Promoting Arts and Commerce [*M.I.* II. 700-431]. A British and a German soldier in Roman costume hold between them a small globe whereon stands a figure of Victory crowning each with a laurel wreath. Mine is a beautiful specimen in mint state of a not uncommon medal.—The only medallic portrait of *Wolfe*, slain at Quebec, Sept. 13, 1759, is found on a medal by Kirk [*M.I.* II. 706-440].—The British victories of 1758-9, seven in number, have a medal to themselves [*M.I.* II. 709-445], struck in brass and plated.—The *Taking of Montreal* (Sept. 8, 1760) is illustrated by a fine and rare medal [*M.I.* II. 711-447] struck by the Society of Arts, the *rev.* of which is rather quaint. The River God of the St. Lawrence, reclining against the prow of a ship, holds up a paddle.

A dear little beaver walks to him over his legs; near him is a standard bearing the name of AMHERST within a laurel wreath and surmounted by a Lion. *Leg.* THE CONQUEST OF CANADA COMPLETED.—The *Medallic Illustrations* are only continued down to 1760, so that reference to them in respect of medals struck after that year is not practicable, and I possess very few of later date. My penultimate Pretender medal is that commemorating the ill-assorted marriage of the *Young Pretender* (when no longer young) to *Louisa, Princess of Stolberg*; *obv.* bust of Charles and *rev.* that of Louisa.—This is followed by a very fine silver portrait medal of *Henry, Cardinal York*, the last of the Pretender family; *obv.* his bust in clerical dress, with chain and cross suspended; *leg.* HEN. IX. MAG. BRIT. FR. ET. HIB. FID. DEF. EP. TUSC.; *rev.* Faith and her anchor, her left hand supports a large cross, at her feet the British Lion, on the ground a crown and cardinal's hat, St. Peter's and Rome in the distance; *leg.* NON. DESIDERIIS. HOMINVM. SED. VOLVNTATE. DEI; *ex.* AN. MDCCLVIII. This assertion of his right to the English throne was purely formal. He looked forward to an old age of retirement and of ease, nay even of a certain degree of magnificence, till the French Revolution deprived him à *plusieurs reprises* of his income, his jewels, his MSS. and his antiquities, and in 1800 *Henry IX.* gratefully accepted from *George III.* a pension of £4,000 a year, which he enjoyed till his death in 1807.—I have a medal in pewter on the *Taking of Gibraltar*, 1783,—a medal of the *Battle of the Nile*, 1798,—and the bronze medal struck by Matthew Boulton in commemoration of the *Battle of Trafalgar*, 1805.

*Touch-pieces or Healing Medals.*—The ancient and deep-rooted popular belief in the ability of the king to cure scrofulous persons by the touch which prevailed in this country from the time of Edward the Confessor, with a short interval, down to the reign of Queen Anne, deserves perhaps in these days, in which other forms of faith-healing find many advocates, a more scientific consideration than it has yet received. It must, under any view of the origin or potency of the royal "touch," ever remain a matter of considerable interest, and a collection of the various types of touch-pieces, which have been given by successive monarchs to their suffering subjects, can hardly fail to excite some little curiosity and attention.

The specimens now to be briefly described form an unusually complete series of these rare little pieces, which vary in size from that of a sixpence to a shilling and are uniformly perforated for the purpose of suspension by a ribbon round the neck of the patient. In early times always struck in gold, they were often of silver in the reign of James II., and still more frequently of that metal when given by the Pretenders, who, of course, claimed to be the possessors of the royal attribute. It is said that Charles I. in the time of his necessities often gave silver tokens, but I know of no trustworthy authority for the statement. Henry VII. was probably the first sovereign to present the sufferer with a small piece of gold.—(1) *CHARLES II.*, *obv.* ship in full sail, *l.*, *leg.* CAR. II. D. G. M. B. FR. ET. HI. REX.; *rev.* St. Michael and Dragon, *leg.* SOLI. DEO. GLORIA. [*M.I.* I. 477-86], *silver*.—(2) A somewhat smaller piece, same devices and legend, apparently a variety, *gold*.—(3) *JAMES II.*, *obv.* and *rev.* similar devices to preceding; *leg.* IACO. II. D. G. M. B. FR. ET. HI. REX. [*M.I.* I. 611-19], *gold*.—(4) A variety of the same piece, *gold*.—(5) *obv.* and *rev.* similar devices, but ship sailing to *r.*; *leg.* IAC. II. D. G. M. B. F. ET. H. REX. [*M.I.* I. 611-20], *silver*. This type always occurs in silver, the preceding always in gold.—(6) *ANNE*, *obv.* and *rev.* similar devices as to those on previous pieces; *leg.* ANNA. D. G. M. BR. F. ET. H. REG. [*M.I.* II. 242-28], *gold*.—(7) *OLD PRETENDER*, *obv.* ship sailing *r.* with fair wind; *rev.* as usual, *leg.* IAC. 3. D. G. M. B. F. ET. H. REX. [*M.I.* II. 315-139], *silver*.—(8) Ship sailing *r.*, wind adverse; *leg.* IAC. III. D. G. M. B. F. ET. H. R. [*M.I.* II. 316-140], *silver*.—(9) *YOUNG PRETENDER*, *obv.* ship sailing *r.*, wind adverse; *leg.* CAR. III. D. G. M. B. F. ET. H. R.; *rev.* St. Michael and Dragon, *leg.* SOLI DEO GLORIA, *silver*.—(10) Another specimen.—(11) *CARDINAL YORK*, *obv.* H. IX. D. G. M. B. F. ET. H. R. C. EP. TVSC, ship sailing *r.*, wind adverse; *rev.* St. Michael and Dragon, *leg.* SOLI DEO GLORIA, *silver*.—(12) An extremely rare proof in copper, in mint state, of a smaller piece with the same legends and devices, but without the milled margin; of much finer work than the preceding. It is rather strange

that the sanguine and enthusiastic Prince Charlie continued to call attention to the adverse gale which his father in his later tokens had adopted as symbolical of his own failures.—In the collection of *Curiosa* there is besides the XEIPΞOKH, London, 1665, already noticed (p. 33), the curious treatise of William Tooker, *Charisma Sive Domum Sanationis*, London, 1597, 4to. This author gives a somewhat minute account of the "healings" as practised in the time of Elizabeth, who was evidently far more in earnest than some of her successors, and went conscientiously through a most trying ceremony. After the reading of a passage of Scripture (Mark xvi. 14), the Queen "touched" each patient in no perfunctory manner: "With hands whiter than snow," she not only touched, but pressed and handled without any fastidious reluctance the swellings and ulcers of the most repulsive patients, "*oris certe aspectu, et corporis turpioris, et fœditate sordidiores*"; "curing" in the presence of Tooker, thirty-eight strumous persons at one time. After the reading of other portions of Scripture, the Queen arose and made the sign of the cross on the affected part of each sufferer in turn with a golden piece of the value of ten shillings, perforated and threaded with a ribbon. Tooker gives his reasons for an unequivocal belief in the reality of the cure, and declares that a volume could be filled with examples of the efficacy of the ceremony. He notes that the duration of the amended state of health was not affected by the loss of the touch-piece, citing the case of a lady of the Turberville family, whose cure was permanent, though reduced circumstances had compelled her to sell the token.—An extremely rare copper token, the exact use of which is not apparent but which is connected with our subject, exists in the B.M. and in the author's collection (Williamson's Boyne, p. 1427, No. 102). *Obv.* HE . TOUCHED . THEM—an open hand issuing from the clouds touching the head of one of a group of four men. *Rev.* AND . THEY . WEARE . HEALED—a rose and thistle, whose stalks are intertwined, above them a crown. It is not perforated.

*Pignora Pauperum.*—Very few of my readers have, I think, seen, or even heard of a collection of the little pieces of silver or copper which, in the absence of any recognized name, I have christened *Pignora Pauperum*—The Tokens of the Poor. The absurdly small intrinsic value which they possess does not in my view lessen their claim to a certain amount of attention. They are very small deer it is true, but it may be said of a majority of them, as it cannot of the most costly coins and medals, that each particular specimen bears the impress of a joyous or of a sorrow-stricken hour in the life of some obscure and now forgotten fellow-man. In default of a better trinket whereon to engrave a permanent record of his affection—the passionate but indigent lover, the repentant and tender-spirited convict cast for death or the transport about to leave for ever his native shores, effaced, in disregard of all statutes against the mutilation of the coin of the realm, from the halfpenny or penny the obverse or reverse, or both, and inscribed thereon with such skill as he possessed a memento of his love-sick longings or home-sick regrets. The father recorded in like manner his marriage and the births and deaths of his children, the lass the return of her sailor lad. The inscriptions are not, however, as we shall see, wholly confined to the expression of sentimental feelings, nor is the metal on which they are engraven entirely of the baser description.

In the present collection, which had its birth about fifteen years ago, and has been formed by slow degrees, are some 270 specimens. Of these 33 appear to be marriage or betrothal tokens, containing the names or initials of the contracting parties, and often witty mottoes and other appropriate inscriptions. A similar group of 29 is characterized by more demonstrative effusions, frequently in verse; 19 have pictorial emblems, 45 initials only. Some 35 are distinguished by the well-worn devices of hearts transfixed with Cupid's darts. There are 23 notices of births and deaths or obituary reminders. Farewell messages of criminals and transported persons to their sorrowing friends, and allusions to punishments, are to be found on 36 specimens, four of which bear the tragical information that their issuers are "cast for death." Many others have less mournful associations and relate to voyages and home-comings; others are distinctly jocose or convivial, one or two religious, and not a few contain references to well-known historical occurrences. There is a very fair proportion

of silver tokens, a few on five-shilling pieces, and many on defaced shillings. The earliest specimen in the collection, in which it ought perhaps hardly to find a place, is on silver, on the *rev.* of a cast of an extremely rare medallion by *Christian Mæler*, the original of which is probably unique. The *obv.* of the original medal displays a skeleton leaning on a pedestal, on which is a coat of arms; *motto* SIC . NVNC . PVLCHERRIMA . QVONDAM. The cast has the same *obv.*; *rev.* incised portrait of a lady in Puritan costume; *leg.* *Miss Rachel Brodnax dau. M<sup>r</sup>. John Hersmanden, married to her Cap<sup>t</sup>. 42 years . died at 63 years of age 1662.*—I hope I may be forgiven for quoting a few of the very plebeian mottoes:—*obv.* *The Rose is Red the Lilly is white, Elis Mendosa is my delight . Elis Mendosa 1781*; *rev.* *Dant. Mendosa aged 23 years 1781*; a heart transfixd by darts divides the word LO-VE.—*Obv.* Inscription in concentric circles, *Kindly take this gift of mine, the gift and giver I hope is thine, altho the value is but small, a loving heart is worth it all* (a heart); *rev.* a man and woman at a small table, on which is a single wine glass, 1787, a crowned cupid hovers in the air above them.—*Obv.* *Love I. O. I cannot show* (two hearts transfixd by darts), 1779; *rev.* a sentry-box, sentry with fixed bayonet.—*Obv.* ONCE . THESE . TWO . HEARTS . IN . LOVE . WAS . JOIN'D . THEN . ONE . IS . FRE . THE . OTHER . CONFIND., hearts and darts as usual (on a 1770 halfpenny).—Round the edge of a copper coin of Charles XII. of Sweden, dated 1676 (1.75 inches in diameter), is a raised inscription in roman caps beautifully chiselled out of the solid, THIS . PIECE . IS . ROUND . AND . HAS . NO . END . SO . IS . MY . LOVE . UNTO . MY FRIEND; a starry crown.—*Obv.* The head of Queen Anne on a

**Pignora  
Pauperum.**

shilling; *rev.* *To my Soul. Ev<sup>y</sup> word conveys a Dart Thro<sup>gh</sup> y<sup>e</sup> Ear, into y<sup>e</sup> Heart, Every Feature gives Desier, Ev<sup>y</sup> Breath blows up the Fire, Ev<sup>y</sup> Motion Charms y<sup>e</sup> Sight, oh! thou Heav'n of all Delight. Sarah Wint, London.*—*Obv.* *There his to Doves on yonders tree One like you and one like me if you prove false and i prove true, non can ease my heart but you, the blackest cro that ever flew shall turn its culler white, if ever i prove false to you The days shall turn to night.*—Among the mournful inscriptions are the following:—*Thomas Spicer Cast for Death, 17 Jany., 1818, heart and darts: rev. Reported and left to suffer Feby., 1818.*—*Obv.* *Charles Mance July 17, 1826, aged 21 years; rev. I long to lay my weary head and aching heart beneath the sod Where I may rest in death secure from all my toil.*—*Obv.* *John Harkn(ett) cast for Death May 17, 1831; rev. When this you see remember me . when in a foreign country 1831.*—*Obv.* *Dear Sister Remember me when far away . Tho banished from my sweet Countrey 1831.*—*Obv.* In circle, *Edmund Kershaw Aug 26 . 1834 Seven Years; rev. No pen can write No tongue can tell The aching heart That bids farewell.*—Here is a more cheerful specimen. On the edge of a piece, the *obv.* of which is wonderfully incised with the figure of George and Dragon, and the *rev.* with Royal Arms and name *Edw<sup>d</sup>. Dobell. ON . THES . 3 . OF . NOV . 1839 . I . TOOK . 5 . PINCHES . OF . SNUFF . WHICH . I . SWEAR . IS . MY . LAST . E . D.*—and this shall be the last token to be described in this queer little collection.—The work on not a few of the miscellaneous specimens is of a high class, evidently executed by a professional engraver, perhaps in some cases of one who engraved not wisely but too well to satisfy the scruples of the lady with the scales. Dates are of very frequent occurrence on the *Pignora Pauperum*. In this little collection there are 129 dated specimens, of which one only was executed in the seventeenth century, 96 in the eighteenth and 32 in the nineteenth.

*Early English Pottery.*—"Few things are left for the amateur of the future; even for him of the present day who cannot command an unlimited supply of money, collecting begins to be a hopeless pursuit—all has been gathered, classified, and priced, all excepting the work of the *old English Potter*; many are still about, to be picked up at a small price for the gratification of the few who like ourselves delight in studying and admiring these primitive productions. It is not too late to begin to form collections, and we hope that one day we shall see the Early English earthenware valued and appreciated as it deserves to be."—So wrote, in 1885,<sup>(1)</sup> Mr. Solon, an artist who is beyond all other writers qualified to interest the student of this branch of English ceramics by the association of descriptive matter penned by a master of the potter's art, the creator of some of the most lovely specimens ever produced, with felicitous

(1) *The Art of the Old English Potter*, by L. M. Solon, 2nd edition (Beimrose & Sons, 1885).

illustrative etchings by the same skilful hand, almost as covetable as the pieces themselves.<sup>(1)</sup> A nascent taste for these productions, the germ of which was the casual purchase in Holywell Street of a "House" Tea-pot of salt glaze, was stimulated by Mr. Solon's suggestion that it was still possible to make a representative collection of these wares, and in the same year I began to busy myself in studying such accumulations as were accessible, notably those of Mr. Willett, of Brighton, and of the Museum of Practical Geology in Jermyn Street, and in casting about for specimens. All-sufficient text books were to be found in the two editions of Mr. Solon's book, and in the admirable and indispensable handbook of Professor A. H. Church.<sup>(2)</sup> With these volumes by his side the studious and patient collector ought not to go very far wrong in his quest. But my efforts to get together a representative series of specimens did not begin a moment too soon; others were on the same track, and had I waited only five or six years, the attempt to acquire a similar series of pieces in a reasonable time and at similar prices would have been fruitless. This I say advisedly, having kept touch with the sources of supply, and noted the specimens which occasionally turn up in the sale room. In four or five years I had made my collection of about 380 pieces, of which a very short notice may not be out of place.

It will be seen by the following short enumeration of the different wares and their varieties that most of the *fabriques* are in some sort represented. There are specimens (1) of *rough mediæval* ware: (a) unglazed; (b) covered with brown or green glaze; (c) of marbled red and white clays partly glazed, early and curious, in which are costrels and jugs of crude form: (d) encaustic tiles.—(2) *Tudor* ware: (a) of red body, wholly or partly covered with brown glaze; (b) of buff body, similarly coated with green glaze.—(3) Ware of a red body covered with a black glaze, of which there are many pieces of various periods and "*Cistercian*" (early sixteenth century), including *tygs* and mugs.—(4) *Slip-decorated* ware: (a) including pieces of *Toft* and *Simpson* (but, alas! not a single piece of undoubted Wrotham); (b) *Sgraffiato* ware; (c) ware decorated with slip filled into impressed decoration.—(5) *Elers* ware (A.D. 1690-1710).<sup>(3)</sup>—(6) *Astbury* ware (A.D. 1720-1743).—(7) *Salt glaze*: (a) white body with foliage in relief, "sprigged" on to the surface (prior to A.D. 1720); (b) grey body with similar decoration; (c) thin pieces made in copper or "pitcher" moulds (A.D. 1720-1740); (d) pieces made in plaster moulds; (e) perforated dishes and basket ware (A.D. 1760-1780); (f) with decoration scratched in with a point and filled in with powdered zaffre; (g) with decoration cut into the body with a blade; (h) pieces decorated wholly or in part with shavings of clay, as in the bear-jugs; (i) enamelled pieces (A.D. 1740-1760), in a great variety of styles and colours; (j) pieces decorated with size-gilding; (k) jugs bearing the medallion G.R., and incised with blue lines.—(8) *Lambeth Delft* ware (A.D. 1630-1760?), including a number of sack-pots and many other named and dated specimens.—(9) *Bristol Delft* ware (A.D. 1706-1784).—(10) *Liverpool Delft* ware (A.D. 1645? (or much later)-1790?).—(11) *Nottingham stone-ware* (A.D. 1700-1800).—(12) *Fulham* stone-ware (A.D. 1720-1800). I possess no specimen of the earlier ware made by John Dwight.—(13) *Agate* ware.—(14) *Combed* ware.—(15) *Marbled* ware.—(16) *Tortoiseshell* ware.—(17) *Whieldon* ware (A.D. 1740-1798).—(18) *Jackfield* ware (A.D. 1760-1775), red clay body coated with brilliant black glaze: (a) plain surface; (b) covered with raised ornaments; (c) both the above wares decorated with oil gilding; (d) with raised floral ornament in white.—During the formation of the collection my attention was in a special manner drawn to those pieces which tell their own tale by inscriptions containing dates, owners' names and other particulars. No comprehensive notice of such specimens had then been published, and when as many pieces had been gathered together as sufficed to illustrate pretty fully most of the wares it seemed advisable to put the information gained into a practical form for the use of the public and to furnish references to all specimens of this character in existence in this country of which particulars could at that time be found. In this somewhat troublesome business I was ably assisted by my

<sup>(1)</sup> *The Art of the Old English Potter*, by L. M. Solon (Bemrose & Sons, 1883).

<sup>(2)</sup> *English Earthenware*, by

A. H. Church, M.A., Professor of Chemistry in the Royal Academy of Arts in London (Chapman & Hall, Ltd., 1884).

<sup>(3)</sup> The dates given are very approximately and often conjecturally those of the duration of the manufacture of each kind of ware.

daughter, whose name appears on the title-page of the volume which contains the result of our labours.<sup>(1)</sup> In the investigation the possessions of forty-eight private collectors and of nineteen public museums were laid under contribution. It is needless to say how deeply we were indebted to the owners of these widely distributed specimens for their courtesy in furnishing not only full descriptions, but, in a large number of instances, very carefully prepared photographs of such of their belongings as came within our limits. My own stores furnished the following dates, found on named, dated or inscribed pieces, as well as many names and inscriptions on undated specimens:—Of the *early black glazed ware* specimens, 1645 and 1723. Of *slip-decorated ware*, 1678, 1709, 1712, 1730, 1735, 1766, and four inscribed pieces.—*Sgraffiato*, four inscribed pieces.—*Lambeth Delft*, 1643, 1647, 1648, 1649, 1650, 1651, 1657, 1658, 1661, 1661, 1662, 1666, 1673, 1693, 1710, five specimens inscribed only.—*Bristol Delft*, 1680, 1692, 1707, 1710, 1739, 1755, 1773, five inscribed pieces.—*Liverpool Delft*, 1773.—*Salt glaze* (very rarely dated), 1749, 1761, and three inscribed only.—*Nottingham stone-ware*, 1721, 1747.—*Fulham stone-ware*, 1721, 1731, 1743, 1761, three inscribed only.—*Lambeth stone-ware*, 1761 (the only dated piece known to me).—*Jackfield*, 1760.—There are in all roughly speaking some 45 *slip-decorated* pieces,—45 of *Lambeth Delft*,—15 of *Bristol Delft*,—of *white salt glaze* 75,—of *enamelled salt glaze* 40,—of *Elers* 5,—of *Astbury* 7; of *Jackfield* 18.—There are ten specimens of the bear-jugs, of salt glaze, slip, Nottingham, and Staffordshire ware respectively, with a German brother to keep them company. I have appended a photograph of an episode in one of their assemblies.

Although, as I have said, large prices have now to be paid for really fine pieces of Early English pottery, and they are hard to find, there is still much very interesting and decorative ware to be picked up, and I recommend the peripatetic collector with time on his hands to keep a sharp look out for and to take to himself such bits as please his eye, and to ensure by a systematic inspection of specimens in public and private collections the accurate classification of his *trouvailles*.

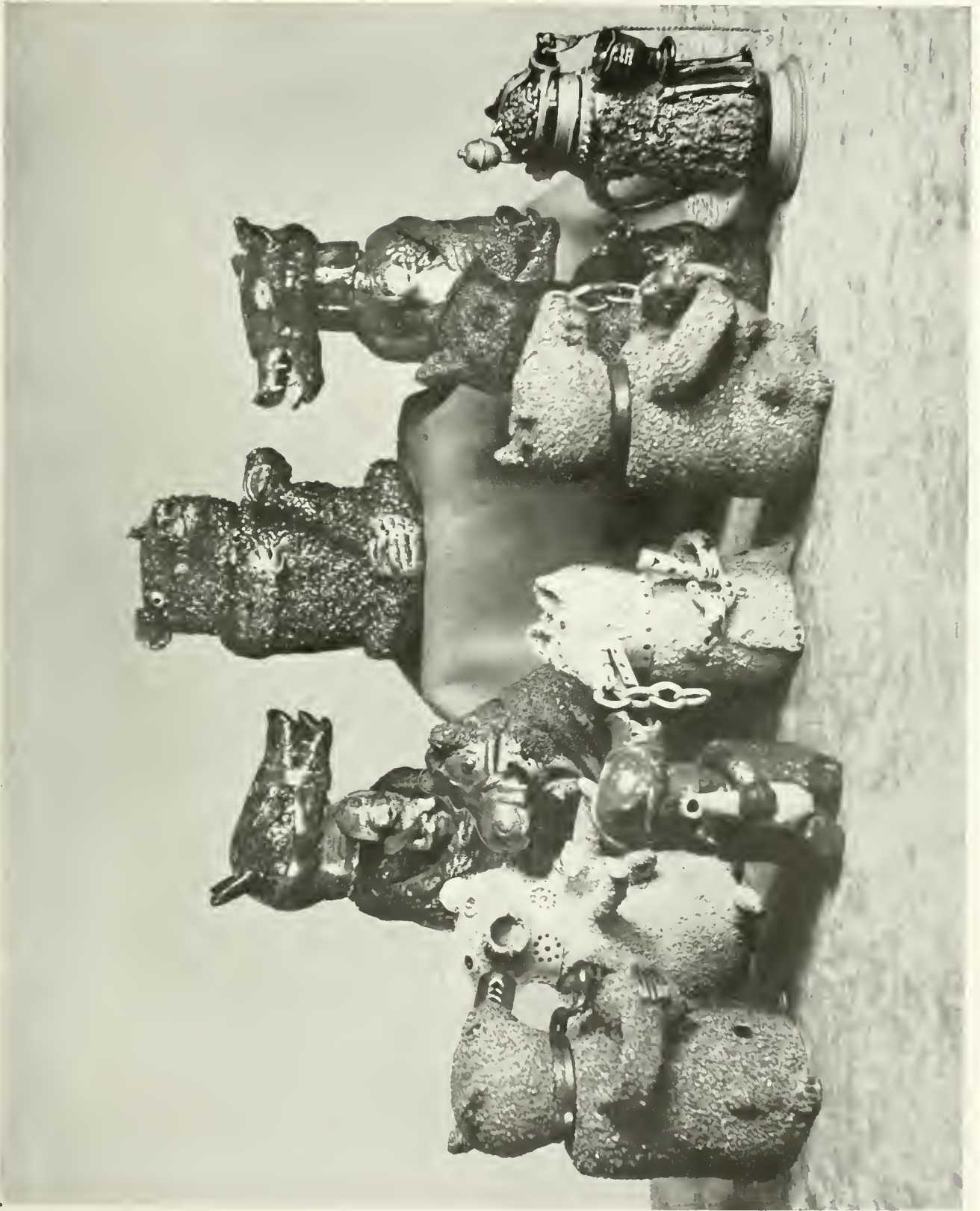
When a taste for antique *Cameos and Intaglios* begins to become critical it is difficult to satisfy it without trenching unduly on what may be a very modest purse, and for this reason my collection of these objects, as instructive as they are covetable, is so small that it is hardly worth while to allude to it. The five-and-twenty or thirty which I acquired served, however, as object-lessons in the attempt to gain some little knowledge of the material in which such works of art are wrought and of the periods and schools to which they must be attributed, and I had the benefit of the experience and guidance of the late C. W. King, M.A., in whose "Antique Gems" some of my own specimens had already been engraved.

*Objects in Pewter.*—Considerable attention has very recently and none too soon been devoted to the preservation from the melting pot and to the collection of old specimens of pewter. I was told by a manufacturer of pewter pots that he had melted down scores of old pieces which a little enquiry satisfied me would have gladdened the heart of an amateur of this ware. For many years I have been on the look out for such with but moderate success, and will make mention of a few of those which have fallen to my lot.

The earliest piece to which a definite date can be assigned is a *Flat Cylindrical Bottle or Flask*, 4 in. in diameter and  $1\frac{3}{4}$  in. in thickness, fitted with a screw top; on the side is the inscription SACK 1689.

**Objects in Pewter.** The form is quite different from that of the *sack bottles* of which so many specimens are to be found in the collection of Lambeth delft ware, its date is later than any of these, and it was, of course, for the use of travellers, but it gives evidence of the continued popularity of the liquor. I consider it to be a rare piece; it is the only one I have seen.—*A Quart Pot*,

<sup>(1)</sup> *Examples of Early English Pottery*, named, dated, and inscribed by John Eliot Hodgkin, F.S.A., and Edith Hodgkin (London, 1891, 4to).

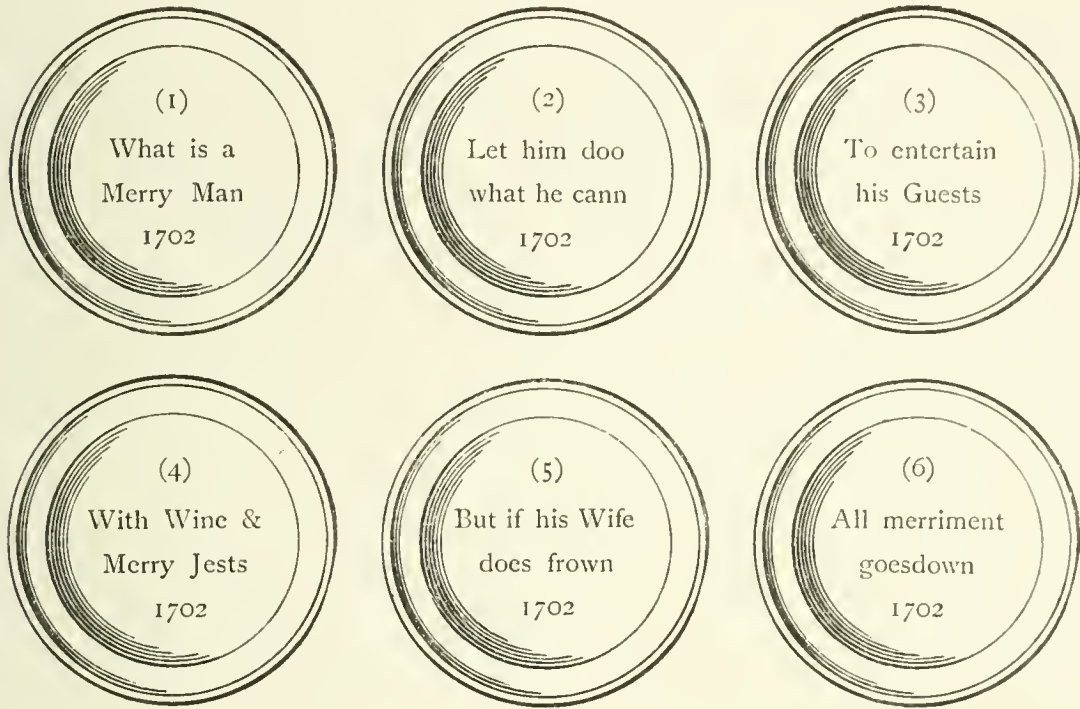


A CONCLAVE OF BEARS.





6 $\frac{3}{4}$  in. high, of conical shape with bowed handle, inscribed *Edward Hill at y<sup>e</sup> Red Lyon in ye Poultry* 1670, on the handle  $\text{E}^{\text{A}}\text{H}^{\text{II}}$ . The initials are in the style of the seventeenth century tokens, and are those of husband and wife. This very interesting specimen was found during the demolition of the old public-house pulled down (1885-6) to make way for the erection of the Union Bank on the same site, at the corner of the Poultry and Princes Street. No mark discernible.—Following this is a complete and very early set (six) of the "*Merry Man*" Plates of the same character as those noticed in the "*Examples of Early Pottery*," under the dates 1684, 1734, 1736, 1742, etc., but made of pewter instead of delft. These plates are 8 in. in diameter and are thus inscribed:—



The marks are (1) on a shield a bend, a Harrington knot in first and third quarters, with the initials I.S. and date 1702; (2) a horse tripping, and name JOHN SAVAGE; (3) a Tudor rose, (4) LONDON. Two later sets of these plates have recently passed through the sale-room—the first, dated 1725, brought £21; the second, dated 1749, was in poor condition, but sold for fifteen guineas.—*A Plate*, contemporary with the last, 9 $\frac{1}{2}$  in. diameter, on which is the incised inscription, "When this you use, Have what you chews"; marks (1) LONDON, (2)  $\text{T}^{\text{M}}\text{F}$ , (3) undecipherable.—In purchasing inscribed pewter the amateur should satisfy himself that the inscription is not a recent addition to the specimen. A large number of plates, dishes and similar articles are now offered for sale, in which, though the metal may be old and even bear a genuine date, the engraving is quite modern, "and the same with intent to deceive." —*A Drinking Cup*, 6 $\frac{1}{4}$  in. in height, conical in shape, 4 $\frac{1}{2}$  in. in diameter at top, 2 $\frac{1}{2}$  in. at bottom, on a shallow foot 3 $\frac{1}{2}$  in. in diameter. On the front is incised an equestrian figure, with very wide-brimmed hat and feather between the initials W.P. (*Wilhelmus princeps*) and W.R. (*Wilhelmus Rex*). On the back, also decorated with incised ornament, is an orange tree with birds pecking at the fruit, mark at bottom *crowned Tudor rose*, on the crown the maker's initials, I.B.M.—*A Drinking Cup* of exactly similar character,

6 $\frac{5}{8}$  in. in height, 4 $\frac{3}{8}$  in. diameter at top. On the front, framed by serrated ornament, an incised portrait of William III., large ring, crown, sceptre in right hand, the notable nose strongly accentuated. On the back an exactly corresponding portrait of Mary. Mark, a crowned rose, in the crown the initials ( ) I. — *A Drinking Cup* of similar character, 5 $\frac{3}{8}$  in. in height, diameter at top 3 $\frac{3}{8}$  in., also incised with rough portraits of William and Mary. Marks, a crowned rose, in the crown the initials D.M., and separate initials S, V, E. — *A pair of Tea Canisters*, apparently of the same period, pear-shaped, with five lobes, incised floral decoration. Mark on one piece, in a small circle a winged infant flying and blowing a trumpet (a childish Fame?), initials S.I.; on the other the same device but initials M.B. — *A Flagon* with hinged cover, height to top 7 $\frac{1}{2}$  in., diameter of cover 3 in. Incised inscription on cover, *Nicolaüs Hinrch Seeler, 1734*. On the front the head of an ox between two cleavers in saltire, three marks on handle—(1) *Imperial eagle in oval*; (2) I. D. H.M., a flower, also in oval; (3) a repetition of the last-named mark. — *A Quart Pot*, with hinged domed cover; the pot and cover are both embellished by bold and tasteful mouldings, like those of the silver pots of a much earlier period. Height of pot, 5 $\frac{1}{2}$  in.; diameter at top, 4 $\frac{3}{8}$  in.; height of cover, 1 $\frac{1}{2}$  in. On the cover, STUDY UNITY. On the front of the pot, well engraved in an early rocaille cartouche, the Weavers' arms, below which the inscription, *Prosperity attend the Woollen Manufacture, 1747*. Marks, W I below a crown, the excise mark X, and four other stamps, illegible. — *Two Posset or Caudle Cups*, respectively 5 $\frac{3}{8}$  in. and 4 $\frac{3}{4}$  in. diameter, each with two ornamental handles (perforated), and each having the following mark, under a crown and X—four shields, of which the central ones are charged with a Figure of Fame and a lion rampant, the others illegible; under all

#### Objects in Pewter.

AMSTERDAM. A smaller one, of finer workmanship, 4 $\frac{1}{2}$  in. diameter, scalloped in plan inside, at the bottom an ornament of three concentric roses. Mark, a rose of five petals. —

*A Posset Cup*, 5 in. diameter, with single handle of perforated work, on which are stamped the initials N G. This, like the three preceding, is of Dutch make. Vessels of this shape were used in the seventeenth and eighteenth centuries as "bleeding basins." — *A Tea-Poy*, 3 $\frac{1}{8}$  in. in height, with flat rectangular sides,

#### WALKER'S original, CLOCK-LAMP, much improved.



Being so compleat and artfully contriv'd that it shews the Hours of the Night, far exceeding any Thing of the Kind ever yet invented; in short, they need no farther Commendation than those that has try'd them; and the extraordinary Demand he has for them is a convincing Proof that they give a general Satisfaction, and have been approved by the most Ingenious; for they answer the Use of both Clock and Candle. Sold only by the Inventor, J. Walker, Brasier and Ironmonger by Cheapside Conduit, and at Mr. Mocket's, a Brasier, in Pall Mall, with proper Oyl for them. Also,

The new-fashion French Plate, in the greatest Variety, very cheap, he being the Maker; and the Clock Lamp in the same Metal.

N B. He hath all Sorts of the newest Fashion Stove Grates, &c with great Choice of all Sorts of Brasier and Ironmonger's Goods and will sell at the most reasonable Prices

FACSIMILE OF ADVERTISEMENT OF 1733.

end of the sixteenth or early part of the seventeenth century, but in turning over some years afterwards at the house of a fellow-collector a pile of cuttings from old newspapers, I came upon the annexed advertisement, which shows that in the year 1733 a similar contrivance was announced as a novelty in the London papers, as will be seen by the annexed facsimile. A somewhat similar lamp may be seen in the Victoria and Albert Museum. — *A Pair of Candlesticks* (r. and l.), 8 $\frac{3}{4}$  in. high, each consisting of a figure 4 $\frac{1}{2}$  in. high of a Saxon miner (?) holding a socket for candles, on a stand rising above a moulded base 3 $\frac{1}{2}$  in. in diameter, as shown in the photographic reproduction. Between the feet of each figure is the inscription C. H. A., 1778. There

3 $\frac{1}{4}$  × 3 $\frac{1}{4}$  in. and 2 $\frac{1}{4}$  in. × 3 $\frac{1}{4}$  in. respectively, on which are delicately embossed Chinese scenes. Cylindrical top, cover of embossed Chinese ornament. — *Four Oval Frames for Miniatures*, eight-measure 2 $\frac{1}{2}$  in., border  $\frac{1}{4}$  in. in width, covered with raised ornament. Above the frame two figures of Fame, *dos à dos*, date about 1700. — *A Clock-Lamp*, on the principle of the *Clepsydra* to be used as a night-light, consisting of a pewter lamp of good workmanship, 9 in. high, furnished with a large ribbed glass reservoir for the oil, as shown in the accompanying photographic illustration. The hours from four in the evening till five in the morning are marked on a strip of pewter running vertically up the side of the reservoir, and the lowering surface of the oil was relied upon for a rough indication of the time,—how rough may be imagined if we consider at what unequal speed wicks of varying size and condition would draw their supply. This lamp, which I bought in 1883 in the Rue Lepeletier in Paris, is probably of Dutch origin, and apparently of the



SPECIMENS OF OBJECTS IN PEWTER.



is no maker's mark on either specimen. Pieces of this description are very uncommon in this country.—*A Candlestick*, 6½ in. high, cylindrical stem, on which horizontal lines impressed at intervals of about an inch. Raised 1½ in. above the moulded hexagonal foot, which measures 2 in. on the side, is a smaller hexagonal shield, 1⅓ in. on the side. Maker's mark in diamond I.B. Mark of owner very roughly engraved T<sup>H</sup>M. This piece corresponds in form with some silver candlesticks of the middle of the seventeenth century.—*Four Spoons*, the bowls of which are circular in plan like that of a sauce-ladle, and nearly 2½ in. in diameter; the handles, 5 in. long, are trifurcated (of the form called *piéd de biche*), so usual in silver spoons of the middle and end of the seventeenth century, and are embellished by the figure, in relief, of a woman, nude with the exception of a scarf, the end of which she holds over her head. The mark, in an oval, being stamped in an awkward place inside the lip of the bowl, is indistinct. It appears to contain a nude figure, and has the initials W. H.—

**Objects in Pewter.** *A Spoon* with large bowl, handle 5 in. long, similarly trifurcated, impressed at the broadest part with a heart, round which floral decoration rises from a vase, four marks, among which may be distinguished initials C. A (?), Fame and her trumpet, a demi-lion rampant, the fourth blurred.—*A Spoon* of very similar design and dimensions seems to be a caricature of the first design. It is of coarser workmanship, and the figure is that of a nude female dancer, also with a scarf, but with the head of a dog or an ape. There is no maker's mark. Other specimens in the collection are of smaller importance. Not a few of my pieces I bought at a small price some twelve or fourteen years ago from a dealer in Wardour Street, who told me he had little or no sale for pewter, and who almost gave it away.

*Leaden Tokens.*—I have endeavoured to secure such specimens as I could find of these little-known pieces, often called "*dumps*" (the outcome in most cases of excavations or dredging), and have more than 140 of them.

Some of them bear dates. The earliest of these (1), probably unique, is of interest as a record of payment in the sixteenth century for work done, not in coin of the realm but in a worthless bit of metal, doubtless a ticket to enable the workman to obtain his remuneration either in cash or in kind at some place appointed; *obv.* FOR . LABOR . ADAM . WEB; *rev.* *Mattock and shovel saltire-wise*, I. D. 1565.—(2) *obv.* P.T in *merchant's mark*; *rev.* 1574.—(3) *obv.* W . B . S . ; *rev.* 1607.—(5) *obv.* I . C . N . D . ; *rev.* 1616.—(6) *obv.* W M; *rev.* 1634.—(7) *obv.* T.F. monogram; *rev.* 1644.—(8) *obv.* T. C.; *rev.* 1728.—(9) *obv.* *Lion passant holding sword*; *rev.* 24—1763.—Whilst the later specimens usually contain initials the earlier exhibit extremely crude designs, such as stars, crosses and dots in relief. Here may be recorded three specimens, apparently of slightly different types, of the extremely rare leaden counters, one of which is described in *Medallic Illustrations* [*M.I.* I. 124], to which the date of 1574 is provisionally given; *obv.* two-headed eagle; *rev.* rose crowned, *leg.* REGINA BEATI.—No less than ten types of these curious pieces are to be found in the B.M., all found in London, and formerly in the Roach-Smith collection. "They are either counters commonly used in the city of London for the purpose of reckoning, or they may be merely tickets."

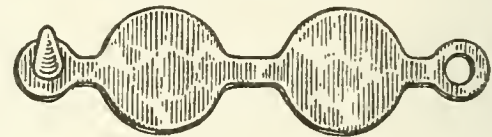
*Leaden Bale-Clips.*—A note contributed by the writer in 1889 to Dr. Williamson's work on *Trade Tokens*, hereinbefore referred to, in reference to the seventeenth century ½d. token of *James Cole in Graise=Inne. Peice Broker*, will serve as an introduction to a brief notice of a sub-collection of objects of little intrinsic value, but yet, perhaps, worthy of attention.

1244. "This token is of considerable interest in connection with the origin of private tokens generally. It has been considered probable that their very rapid dissemination was assisted by the great facilities which existed for the manufacture of dies, rendered needful by the enactments for the sealing of bales of woollen cloth; this operation was effected by leaden clips cast in moulds, on which were engraved the initials of the dealer and other devices, in very much the same style as that of the earliest tokens. Very few of these clips have survived, but there are six in the collection of J. E. H., two of which have never been used. The clip consisted of two discs, on which

appeared the name or initials of the maker of the cloth, connected by a band, and having at one extremity a loop, and at the other a tooth, about  $\frac{3}{8}$  in. long, of such a size as just to push through the loop, the whole being cast in lead. When the cloth had been scoured, 'thicked,' milled, and fully dried, and approved to be of the correct make and length, a hole was bored in it near the edge, and the clip was bent over it so that the tooth passed through the hole in the cloth and the hole in the clip, and then by a blow of the punch, on which was engraved the number of the yards, the whole was compacted; and in this way the notification of the length appears to have been made for the first time in the Statute of Edward VI., 5 and 6; and the number of yards is *not* impressed on three of the above-mentioned specimens, which are apparently of an earlier date. Gray's Inn Lane may have been a *habitat* of cloth-workers and piece-brokers. At any rate, one of the clips<sup>(1)</sup> has the words in GRAY(S) (IN) (LA) NE (the letters in brackets are suggested) on the cast surface, and XX., for 20 yards, as the impress of the punch."—A statement in this note as to the rarity of these objects, accurate, as I believed, at the time when it was made, would be entirely misleading now.<sup>(2)</sup> Some seven or eight years ago the workmen who were excavating the foundations of an old house at Bankside made discovery of a cluster of many hundreds of bale-clips, some of which were in good preservation, and others so worn or battered as to possess little interest. As my information only comes to me at second, or perhaps at third hand, I am not quite clear whether the river had at one time flowed over the spot where the "find" took place or not. But I am given distinctly to understand that these waifs and strays were all found *together* in wet soil, and were not the result of gatherings from various localities.

#### Lead Bale-Clips.

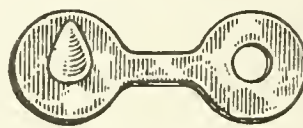
The bulk of the "find" is now in my collection. The main interest which these little bits of lead possess is to be found in the number and variety of the merchants' marks, decorative initials and monograms with which they are furnished, and in the dates, which evidence their early and continuous use. It seems quite clear that the clips were in most cases not *torn* away from the cloth when the bale was undone, but that the clip and a bit of the cloth were *cut* away and doubtless thrown away together, and that the cloth has disappeared from between the upper and under portion of the clip by the action of the moist earth in which they have lain for centuries. A single specimen alone among the hundreds which I have handled still retains at each side a portion of the woollen material which it embraced, as is shown in the plate of facsimiles. They are of various sizes and forms, as will be seen in the annexed facsimiles of a small selection. The most interesting side is usually that which we may call the *obverse*. The clips are of two different constructions, as will be perceived in Nos. (2) and (9) of the facsimile, the first of which shows the clip in its original unused form, except that the tongue (a part of which can be seen below the lowest disc) has been drawn back through the eye, thus enlarging it. No. (9) shows a folded clip with the tongue passing through the eye ready to be rivetted over. This last is an unused clip. In this form four discs are connected by three intervening strips; and as there is no eye in either of the two larger discs, any device impressed on these remains intact after the operation of rivetting together the two smaller discs has taken place. On the punch, by a stroke of which the tongue on one of these small discs was rivetted through the cloth and through the eye of the smaller disc, was an impressed device, and in rivetting, the flattened tongue spread out over the



DOUBLE-DISC CLIP BEFORE USE.



DOUBLE-DISC CLIP AFTER CLOSING.

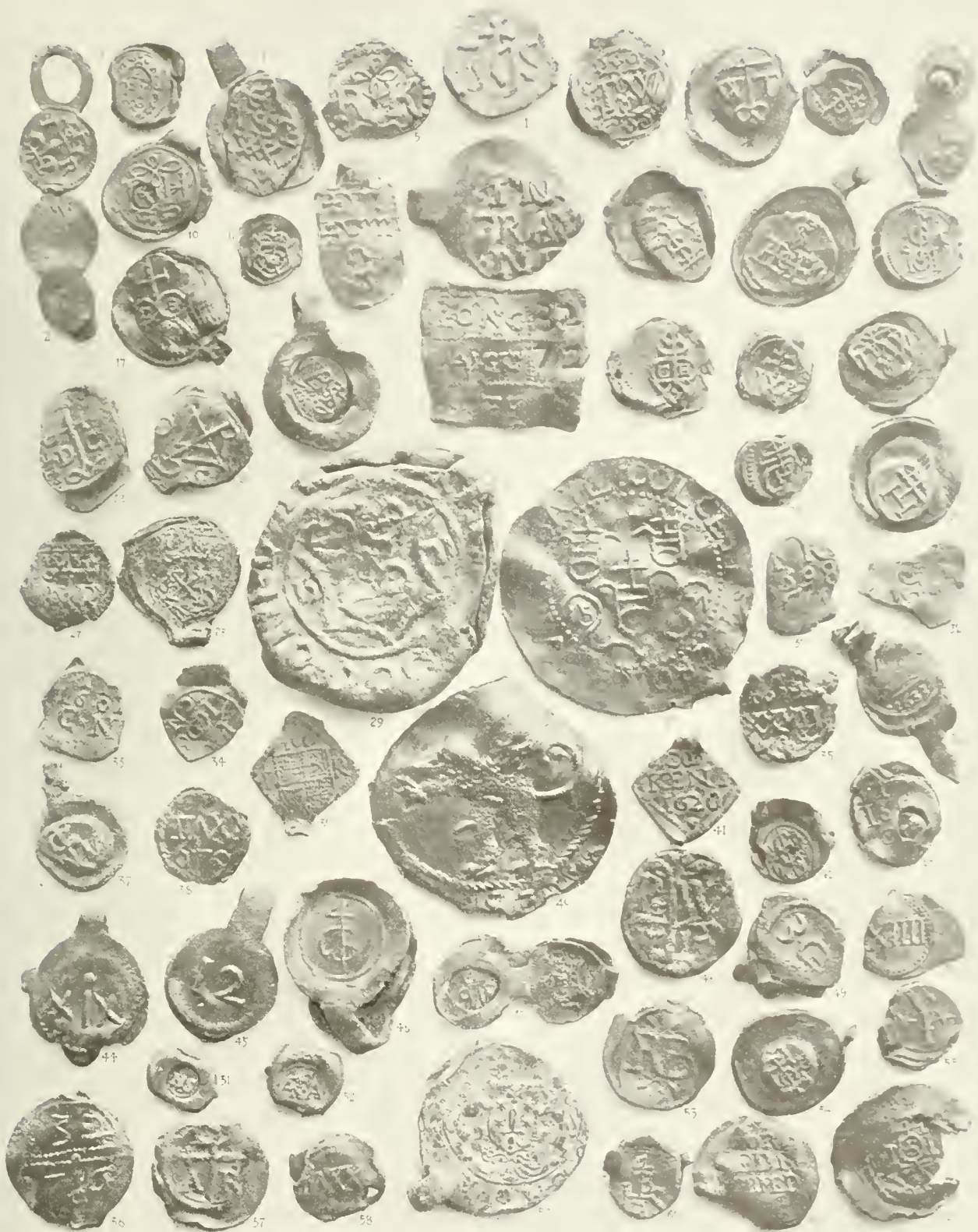


SINGLE-DISC CLIP BEFORE USE.

SINGLE-DISC CLIP  
AFTER CLOSING,  
SHOWING DEVICE STAMPED  
ON END OF TONGUE.SMALL BALE-CLIP WITH 2 TONGUES  
OPENED.—BEFORE USE.

(1) See No. 13 in the plate of facsimiles.

(2) A great many specimens from the Roach-Smith Collection are in the B.M.



FACSIMILE OF SPECIMENS OF LEADEN BALE CLIPS.





hole, and the clip presented the appearance shown in the margin. But in a large majority of cases there are but two discs, which, when the tongue has been rivetted over, take the form shown in the fourth illustration (see No. (4) of the facsimiles). In a very few cases *two* little tongues were employed, as shown in the fifth illustration. Very few of the first form of clip remain intact, the second or smaller pair of discs having been detached by the rough usage they have been subjected to. The number of clips in the collection in good or fairly good condition is from four to five hundred, some of which bear *monograms*, others *initials*, others some *dates*. Of towns and countries there are mentioned *Canterbury, Chester, Colchester, Devon, Essex, Kent, Suffolk*. Roman and Arabic numerals are found as indications of the number of yards in a piece, and a great variety of devices, e.g., *King's head, Queen's head, Royal arms, crowns, dragons, lions, bulls, stags, cocks, harp and crown, thistle and crown, fleur-de-lys and crown, castles, portcullis, anchors*. A considerable number of the early specimens bear the word SEARCHED. On consulting the plate containing facsimiles of sixty-two of the clips, the reader will observe on one of them, No. (1), the sacred monogram. I can offer no conjecture as to the reason of its use in this connection; it is a solitary instance in this little collection. No. (2) shows a clip with four discs, opened out *after being used*; and (9) a clip *unused*, with the tongue projecting through the eye ready to be rivetted over. Both these clips belong to the period of James I.—*Monograms* will be discovered on Nos. (8), (15), (16), (20), (25), (42), (46), (47) (the monogram of *William III.*), (59), (62).—*Initials or Cyphers* on (5), (6), (7), (10), (12), (17), (43), (51), (52), (53), (57).—*Initials arranged as merchants' marks* on (3), (4), (7), (8), (14), (17), (20), (21), (22), (23), (24), (25), (26), (27), (28), (46), (54), (57), (60), (62).—*Dates* on (27) 1580, (28) 1586, (29) 1571, (30) 1571, (31) 1598, (32) 1609, (33) 1604, (34) 1606, (35) 1624, (36) 1631, (38), 1679, (39) 1619, (41) 1620, (43) 16—, (48) 1710.—*Royal Initials* on (27) E R, (28) E R, (2) and (9) I R, (39) I R, (47) W.R.—*Tudor Rose and Crown* on (11).—

**Leaden****Bale-Clips.**

*Roman numerals* on (12), (35), (38), (44), (50), (58).—*Arabic numerals* on (32), (45), (49), (56).—The large clips (29), (30) and (40) belong to Colchester, and bear the arms of that town. It will be observed that on a clip of very unusual shape (19) the words LONG and WAIGT occur, and that the length and weight have been stamped instead of being cast on, as the length so often was. I am indebted to my friend, Dr. Geo. C. Williamson, of Guildford, for the following interesting particulars relating to the detachment of the clips or *bulle* from the bales or rolls of cloth at the time of purchase:—In the Zurich letters of 1619, published by the Parker Society, there occurs an allusion by Bishop Parkhurst (a native of Guildford) to some Guildford cloth which he had sent for and had forwarded to Zurich for gowns for some of his friends, and in which they complained to him, and he agreed with their complaint, that the seal had been removed, and thus any guarantee of quality or length had been lost. The cloth trade was a very prosperous one in this town in the reigns of Henry VII. and VIII., and in those times there was an important traffic done at the Guild Hall of the town in the rolls of the cloth. The woad (*Isatis tinctoria*) with which it was dyed grew plentifully in the town, and does so still, although *rarely* now, and the water of the river was specially good for the fulling. The teasle also grew in the place, and all these advantages, together with the fineness of the wool on the sheep, combined to make the trade an important one here. In the later sixteenth and early seventeenth centuries it was the habit, according to the Guild records, *to remove the lead bulla when the roll was bought, as a token of purchase*, and if the cloth was sold again, the passing of the bulla, without the sight of the cloth, was sufficient to make the sale a good one. The cloth was often exported without the *bulle*, but at length this action was prohibited by an Act of Parliament. The wool-sack in the arms of Guildford, the arms of the Merchants of the Staple, was granted to the town by permission of the Guild already named, in consequence of its having had and used the power of Inquisition as to Guildford cloth, and having always found it up to the standard. This wool-sack is on the tokens. In the seventeenth century a village near by, which had a similar trade in blue cloth with the Canary Isles, lost its all, and came into great distress and poverty because its cloth was found to be poor in quality and short in length, and this place, Womersh or Ognersh, has never again regained its prosperity.

*Objects in Horn.*—There is so pleasing a variety in the shape and style of decoration of objects fashioned in horn that the collection of specimens of work executed in this material is deservedly popular, and a brief mention of some of the pieces which I have from time to time acquired may perhaps be therefore tolerated.

The most important in some ways are the *Horn-Books*, which must be included in the enumeration, though their only claim to be admitted is the thin plate of horn which covers the printed matter. Of those I have three, all figured in the volume on this special subject published by the late Mr. A. W. Tuer. Then, perhaps, should be noticed the *Powder-horns*. The most interesting of these is a bullock's horn, about 14 in. in straight length and 18 in. round the largest curve. On it is beautifully engraved an extremely conventional map of parts of what are now the United States and of Canada, with views of New York and Quebec, both of which are shown under the English flag. A large number of names of Indian tribes are recorded. Its date would appear to be *circa* 1760, and in many points this remarkable piece shows a resemblance to the horn which served as the centre round which to group facts connected with the history of America in that chatty and very readable book, the *Appendicula Historica, or Shreds of History Hung on a Horn*, of Mr. F. W. Lucas. London, 1891, 4to.—Another *Horn* of similar dimensions but of later date, finely engraved with the Royal arms and a view of a city.—*Three Powder-horns* of the flattened type, the first of very unusual character, shaped into a regular form, and the surface darkened and polished and engraved with arms resembling, but not identical with, those of Spain, encircled by the chain of the Golden Fleece; date about 1580. A very fine specimen, probably of Italian origin.—The second, of German workmanship, cleverly engraved on both sides with figures of deer, on the "obverse" the courtship of a huntsman and maiden, elucidated with very amatory verses.—The third, also a German *Powder-horn*, has on the "obverse" the figure of a huntsman engaged in mortal combat with a bear, legend *Tügent über windet*; on the "reverse" a huntsman embracing a lady, a horse and hound near at hand, legend *Hünde pferd und frauen Zimmer, Lieben doch die Jäger immer*. The costume in each of the last specimens is of the end of the seventeenth century.—*Three little Horns made from the hoofs of deer*.—The first, a *Priming-horn*, is embossed with a representation in relief of George and the dragon; the second and third, *Snuff-horns* (from the *Bragge* collection), are illustrated in reduced facsimile.—On the piece marked (2) are beautifully carved, in bold relief, the figures of a lady and gentleman in the costume of the beginning of the eighteenth century grasping hands, the left hand of the dame is on her partner's shoulder, whilst the cavalier holds his hat under the left arm. Below these figures, on a darker stratum of the hoof, is the incised motto, *Nichtes besfer in der Welt als wan man (Frau?) vnd freudt Schafft hölt*.—On (3) a piece of the same size, and evidently of the same period, but mounted with silver instead of ivory, as in the previous specimen, is carved with equal skill the figure of a bearded man seated in a high-backed chair before a small round table, on which are a pipe and (bottle?). He is engaged in filling from a deer's-hoof bottle, of the same relative size and shape as the object described, a smaller receptacle held in his left hand; it may be surmised that each contained snuff, but on the inside of the screwed cap which closes the bottle is a pipe-pricker;—motto, *Nē quid nimis*.—The little horn marked (1) seems to me to be of German origin; it is carved in low relief, with two sporting subjects, is silver-mounted, and was doubtless a priming-horn.—*Three Drinking-horns*, probably all of about the end of the seventeenth or beginning of the eighteenth century, two of which are shown in reduced facsimile. The first, of Scandinavian origin (No. 4), 8½ in. in length, is covered with a profusion of figures, etc., in fairly high relief, among which representations of the Fall and of the Crucifixion are prominent; the intention of many of the other subjects is by no means apparent.—Of the country of origin of the second (No. 5), 5 in. in length, and fitted with a bowed iron handle, I am uncertain, but the decoration contains many figures of men and women in Highland costume. The mode of treatment of the material is quite different from that of (No. 4); on the scraped and yellow surface the decoration is incised and filled in with colour partly produced by heat: there is no want of incident in the little series of figures thus depicted, in which the true love seems to find her ultimate reward and the blessing of the Church, in spite of the cruelty of a jealous female rival. In the last scene the husband is seen sitting at his ease, except in so far as he is burdened by the care of a gigantic pipe, which urgently calls for the support contributed by his substantial spouse.—The third specimen is apparently of Scandinavian origin, and possibly of earlier date than the last two. It is very picturesque, the ornamentation being in high relief and of rough but spirited design. Here again we have on one side the story of the Fall, which takes place in a building of impossible architecture, and is flanked by a male figure with a staff, and a good wife with an ale-pot; on the other side of the horn is the Pelican in her piety.—A *Powder-horn*, of the early form of which so many fine



1



2



+



5



5

SPECIMENS OF OBJECTS IN HORN.



examples exist in museums and private collections, made from the lowest portion of a deer's antler, terminating in short segments of the first two branches, and originally mounted in metal. One side of this specimen has been polished and beautifully incised. In the centre, in a wreath of laurel, is a coat of arms, which, after much research at the Herald's Office, it has not been found possible to identify; the rest of the surface is covered with good renaissance ornament—initials, twice repeated, G.B.; date, twice repeated, 1566; a very decorative piece.—A *Shoe-horn*, 14½ in. in length, made of half an ox horn, of remarkable design and beautiful workmanship, bearing the date 1615; the decoration, delicately engraved in two panels, is surrounded by an ornamental border. In the upper is a skeleton partly draped by a cœrement, the motto on a scroll, PENSE A MOY ET A TA FIN QVE IE TE PRESENTE; in the lower a noble figure of a soldier in a costume of mediæval type, with classical tendencies, such as *Burgmaier* might have drawn; in the background a city.—*Snuff Boxes* of pressed horn, with various devices, among others the well-known portraits by O. Brisset of Charles I., Anne and William III. There are also two of a type which I have never seen elsewhere in this material, and which merit a few words of description. The lids of both are embossed with a representation of the arms of the *Lumber Troop*—to wit, a crescent, moon and a star, a punch-bowl and ladle and a lantern. Crest, an owl sitting on a beer-barrel; supporters, *Bacchus* and *Ceres*; motto, IN NOCTE LÆTAMUR. The reader will find a note of mine in *Notes and Queries*, 6th S. vi., 448, 1882, giving some little information on this once famous or notorious convivial society, and asking for further particulars, which were kindly given. Since that date I have acquired one of the original tickets of admission to the Society, dated Oct. 14, 1801; some more of its tobacco papers, a full description of the Society in the *Attic Miscellany* for April, 1789, *q.v.*, containing a humorous engraving of one of its meetings, and these curious boxes.

I would advise the collector of horn boxes to look out for these quaint relics of very free and easy days.—An oval *Tobacco-box*, 5 in. × 2¾ in., the lid of which is impressed with a well-executed representation in relief, within a neat border, of a fleet of ships under full sail entering a harbour. From the costumes of the figures standing on the piers it may be inferred that the

#### Objects in Horn.

date of the box is about 1680-1700. A motto over all reads, ZONDER . VLOET . EN . KOMT . MEN . NIET . BINNEN.—("No one can enter without a fleet")—an allusion, I presume, to the natural defences of Holland. Some beautiful little boxes, now rarely met with, were made about the end of the seventeenth century. The bodies are of white horn, the plates, which form the top of the lid and the bottom of the box, being of the dark transparent kind. On these, devices or little figures were drawn in raised lines, and the ground between these was gilt, leaving the design showing through the gold in the original colour of the horn. I possess two specimens, both of oval form, the lid of the larger, 2½ in. × 2 in., being decorated with the figures of a man and woman, standing; between them a negro is seated, his feet in one of the large hooped tubs which served here in those times, as they still do abroad, for over-all ablutions. In spite of their labour with sponge and towel, his tint, represented by closely distributed lines, remains, of course, the same. The motto above this scene, in raised letters, is LABOVR . IN . UAIN. The second, 2½ in. × 1¾ in., contains, in a very pretty border, a landscape warmed by an ardent sun, under which a gunner and an angler are engaged in their several recreations.

A revival of this most attractive and inexpensive method of decoration of a very compliant material should, if artistically developed, become speedily popular. In this style of workmanship, as in the case of the horn cups presently to be mentioned, the raising of the lines above the surface was doubtless produced by tracing the outline with a *hot* needle or other sharp instrument, which instead of lowering the portion touched causes it to swell and project. But whilst in the coarser pieces these elevations are left rough, in the more delicate they are so polished down as to give to the design the appearance of having been transferred to the horn by cutting away the field and leaving the lines projecting.—The little collection of cylindrical or slightly tapered *Drinking Cups* contains eighteen specimens, some of white opaque horn, the majority of the transparent darker kind, a very few are plain white, others are embellished with hunting, shooting, coaching or agricultural scenes; one of the first bears the name H. JEINKS, one of the last that of WILLIAM, GEATER. The designs are of various degrees of merit, many being very spirited, and others equally conventional. A majority may be assigned to the end of the eighteenth or beginning of the nineteenth century, one of the silver-mounted specimens bearing the hall-mark of 1803, the costume being also indicative of that period. A much older cup is of more ambitious design, being adorned with

views of seven cities in as many panels.—An *Oval Box*,  $3\frac{3}{4}$  in.  $\times$   $3\frac{1}{8}$  in., early eighteenth century, the sides of which are of horn, the top and bottom of beech. Very quaintly incised in white horn round a lozenge of the same material, and inlaid in the top is the motto, I DOE NOT—SCORNE—TO WEARE—THE HORNE.—In the enumeration of objects fashioned from horn must not be omitted that of the carved *Rhinoceros-horn Cups*, which afford most pleasing specimens of Chinese skill and good taste. There are but three in this collection, but they conveniently illustrate the treatment of this seductive material at various periods by the oriental artist, the earliest, measuring  $4\frac{3}{4}$  in. across the mouth, being decorated with conventional floral ornament in low relief; the next,  $5\frac{1}{2}$  in. across the mouth, with representations of fabulous animals encircling the cup; whilst the most modern, a lovely specimen cut from a large horn and measuring 6 in. across the opening, presents us with a complete little conventional landscape, with rocks, umbrageous trees, shrubs, and cottage on the brink of a torrential river bearing on its broken surface a skilfully steered boat. The collector of *oriental ware* will recall the pretty cups made in fine white translucent porcelain, some 4 in. or so across, with floral decoration in relief, which in shape exactly resemble the smaller rhinoceros-horn cups, and the very close imitations of these in *Bow*. A specimen of each is in the collection.

The *Fans* are represented by a dozen or more specimens of high-class as regards sticks, mounting and condition. They all belong to the eighteenth century. About forty *Fan-mounts* are inlaid as engravings; many of them are hand-painted, some of them on rice paper, and are of varying merit, all of them being productions of the same century. There are also a considerable number of prints, mostly coloured, of the end of the eighteenth and beginning of the nineteenth century, many of which, of Spanish origin and published in 1808, are commemorative of incidents in the Peninsular war, and indicative of the good feeling existing at certain dates between the English and Spanish peoples. Some English prints relate to Napoleon's ill success in his Russian campaign. A most interesting French coloured print, entitled "*Le Depart pour la Descente en Angleterre*," represents in the middle distance the embarkation from the **Fans.** port of *Calais!* of one of the wonderful floating structures which were to convey French troops to the English shores, lying open to invasion in the horizon. In the centre of the engraving the Gallic cock, with thunderbolt in claw, and "*chantant fot*," is seen to trample on the British *leopard*. Round the top of the fan are four stanzas, pæans most premature, the second of which runs thus:—"Le Français donnera le bal, Il sera magnifique, L'anglais fournira le local. Et paiera la musique, Nous sur le refrain des couplets de nos rondes Françaises, Nous ferons chanter les Anglais, Et danser les Anglaises."—A *Fan-mount* engraved in 1796 contains scenes from the "*Sentimental Journey*"; another, dated 1791, printed in sanguine, furnishes a key-plan of the "King's Theatre, Haymarket." In the centre of the print is a very conspicuous Prince of Wales's plume. Boxes 45 and 46 are assigned to H.R.H. the Prince of Wales, and 104, which adjoins them, to Mrs. Fitzherbert.

Though a history of the little collection of *Oil Paintings and Drawings* would be out of place here, it may be remarked that it comprises paintings by Teniers and other Dutch masters, an extremely fine portrait by Paul Moreclze, and others of the French, Spanish and English schools, as well as one or more original sketches by each of the following artists—Vandyke, Rembrandt, Jost Amman (many), Faithorne, Hogarth, Gainsborough, Watteau, Rowlandson, and a slight sketch by J. M. W. Turner. The *Early Needlework* comprises, besides samplers, some of which are of early date, a magnificent casket of the time of Charles I., which owes its perfect preservation to the case in which it appears to have been always preserved—and a very remarkable piece of needlework of the sixteenth century, 14  $\times$  12 in., which was formerly in the Hailstone collection. It is on white



BRONZE BELLS OF VARIOUS PERIODS





satin, and is crowded with figures worked partly in relief, some in silver cord or thread and some in coloured silks. In itself it is a splendid specimen of the best work of the period, but it derives its greatest interest from the most prominent figure. Under a canopy is seated a figure (Sir Walter Raleigh?) gorgeously attired—long hair and earrings, hat decorated with an enormous plume worked in silver, long lace collar, to which a heart is attached as a pendant, laced doublet, ruffles on sleeves, in right hand a long silver pipe whence issues a faint wreath of smoke, enormous volumes proceeding from his mouth. The wealth of decoration and of subjects, scriptural and others, worked in relief in silk of delicate hues is quite unusual, and not to be described in reasonable compass. The size of the piece alone has deterred me from offering a coloured reproduction in these pages.

Connoisseurs will readily understand that in a collection which has been so long in forming there must be many objects here unclassified which are yet not without their particular interest. Such are ancient ornamental bindings, pieces of *champlevé* and *cloisonné enamel*, *Worcester porcelain* (a good little collection of the Dr. Wall period), specimens of *Bow*, *Chelsea*, *Plymouth* and *Oriental*, some *Maiolica*, *Early German* and *Rhodian* ware, quaint pieces of old glass, old bronze hand-bells (*see facsimile*), *et ud genus omne*—of which no particular mention need be made.

*Viatoria or Portable Sun-Dials.*—These little contrivances, rough substitutes for watches at a time when these were for the most part too costly to be used by simple folks, form agreeable objects for collection by reason of their very varied and picturesque form and of the devices used in their construction. At no time could they compete with the *fixed* dials upon which so much scientific knowledge and ingenuity were expended, the basis for the determination of the time by the means of the portable type being the constantly but very irregularly varying zenith distance of the sun, whilst that of the fixed dial depends on the uniform angular motion of the sun round a fixed style or gnomon planted on a dial accurately posited. An inspection of the *viatoria* in the Mediæval room at the B.M. will show the collector what sort of results he should aim at, I will not say attain; but specimens of many types are still to be acquired with a little patience. A very brief notice of those which I possess may interest those who care about such trifles.

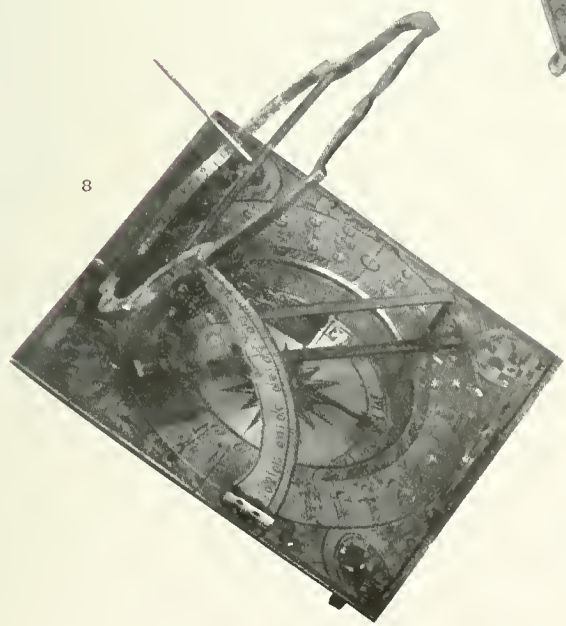
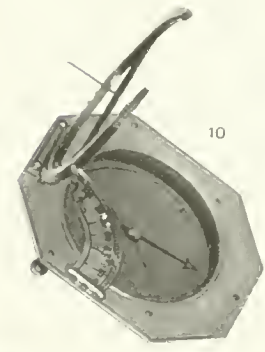
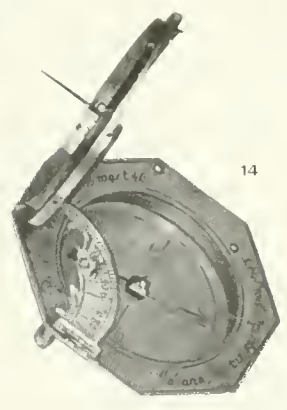
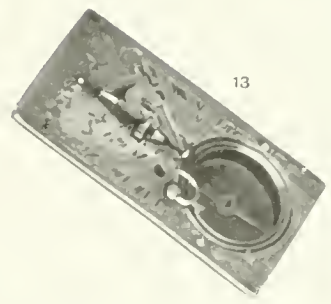
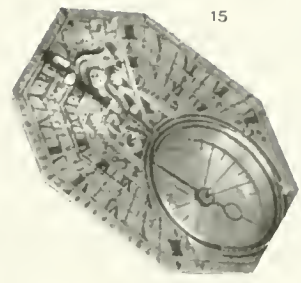
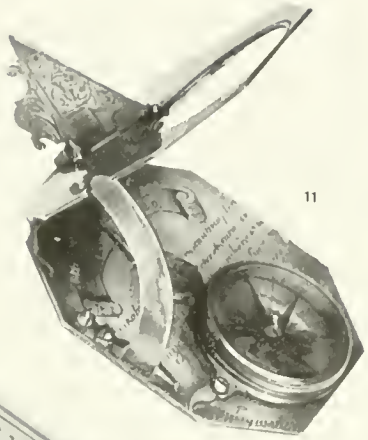
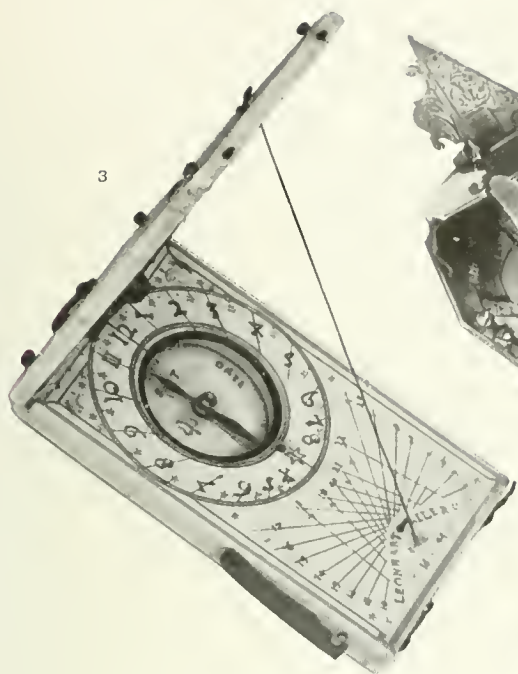
(a) *Dials principally made of Ivory.*—(1) A dial composed of two ivory tablets, folding when not in use, with compass sunk in the thickness of the lower tablet, two sets of adjustable silver discs showing calendar, phases of the moon, etc., the adjustment for the latitudes of different places being effected by the movement of a pin on a rotating disc below the compass, which alters the position of the dial on which the shadow falls from the style, which is merely the string which connects the upper and lower tablets. Signed, *Fait et Inv par Charles Bloud*.  $2\frac{2}{3} \times 2\frac{1}{2}$  in.—(2) A similar dial by the same maker, inscribed on the outside *C. BLOVD A DIEPPE*, and on the lower disc *Fait Par Charles Bloud*.  $3 \times 2\frac{3}{4}$  in.—(3) A dial composed of two folding tablets, compass sunk in lower tablet, a small plummet assists in giving approximate horizontality to the plane on which the hours are marked (*see photograph*).—(4) and (5) Dials of somewhat similar design,  $2\frac{3}{4} \times 2$  in. and  $2\frac{7}{8} \times 2\frac{3}{4}$  in. respectively.—(b) *Dials principally made of Brass.*—These were usually of rather more elaborate construction than the cheaper ivory dials.—(6) An octagonal dial richly engraved, with plummet for levelling compass sunk below surface, silver dial carrying needle to serve as gnomon; the adjustment for different latitudes being made by the elevation or depression of the frame which carries the needle, the amount being decided by the degrees of latitude engraved on a sector against which the frame moves. This is the usual device in these brass dials. Signed *And. Vogten*.  $2\frac{3}{4}$  in. diameter (*circa* 1650).—(7) Another similar dial of the same period. Signed L. T. M.—(8) A more elaborate dial of similar construction, but containing in addition just above the compass what appears to be a small vane for showing the direction of the wind, hinged so as to fold flat in the pocket. Signed *Lorenz*

*Grassl Augsburg.*  $3\frac{1}{4} \times 3\frac{1}{4}$  in. The construction of these brass dials will be clearly seen in the photograph of this specimen.—(9) Another of similar construction to Nos. (6) and (7), standing on three feet.—(10) Another of similar design but octagonal; the little dial does not in this case form a complete circle, but is of horse-shoe form. *Johann Martin . Augsburg.*  $\frac{1}{16}$  in. on side.—(11) A dial of rather unusual construction. It consists of an octagonal plate, sides  $1\frac{9}{16} \times \frac{1}{8}$  in., on which the compass is raised instead of being sunk, and pivoted so that it can be altered by an index finger  $20^\circ$  in each direction. Adjustment for latitudes as in (6), (7), (8), (9), (10). Signed *Jacques . Le Maire, Au genie . A . Paris.* Of later date than any of the preceding. (*See photograph.*)—(12) A beautiful specimen of English work, the gem of this little sub-collection; the compass is sunk in plate  $2\frac{3}{4} \times 1\frac{7}{8}$  in., the whole surface of which is beautifully engraved. The dial being not only of English manufacture, but intended for use in London only, no provision is made for any other latitude than that of *Lat. 51<sup>or</sup> 32<sup>m</sup>*, which is engraved close to the compass; the gnomon is hinged so as to lie flat when not in use. The under side of this pretty piece is still more interesting. On the bottom of the compass box is engraved a very plump Venus with flowing locks. She stands between a rose and tulip, and is about to throw a dart through a

### Viator, or Portable Sun-Dials.

heart already transfixed, on which are the initials E.C. The rest of the under side of the plate is occupied by an interlaced geometrical figure; in the six compartments of the outer border of which is the inscription, *This—is—A true Loues Knot—for Thou Cans—Part it not—Anne Porteman,* and in four central compartments 1 . 6 . 7 . 8. (*See photograph.*)—(c) *Dials made of Silver.*—(13) A beautiful little dial, measuring only  $2\frac{1}{8} \times 1\frac{1}{8}$  in., compass sunk in plate. In this type of dial the adjustment for latitude is effected in a very pretty if not very accurate manner. The gnomon is in three portions, the central one, which contains the edge which casts the shadow on the dial, moving between the other two, shaped like dragons, on a pivot on the plate, thus increasing or decreasing the angle made therewith, the indication of latitude being given by a graduation on the side to which pointed the forked tail of the dragon. Signed, *Michel Bourbon A . Paris 1753.* (*See photograph.*)—(14) An octagonal dial in silver, similar to No. (10). Signed, *Johann Martin in Augspurg.*—(15) A beautifully made octagonal dial in polished silver, sides  $1\frac{1}{4} \times \frac{3}{4}$  in., the angle of the gnomon of which is altered in the same way as that of No. (13), the supporters being in this case birds instead of dragons. Signed, *Butterfield, Paris.* Of this maker a large number of *viator* are still in existence. They appear to belong to the middle or end of the eighteenth century. (*See photograph.*)—It should be remarked that on all dials where provision is made for adjustment for different latitudes, the latitudes of a considerable number of important cities are noted on one part or other of the object.

*Marquetry in Coloured Straw of the Sixteenth, Seventeenth and Eighteenth Centuries.*—In one of the older streets in an eastern county town stood, some thirty or more years ago, at the door of a broker's shop, a cabinet of very plain black and gold exterior but disclosing when the upper and lower doors were open a glow of the most delicate golden tracery on a black ground, and within cartouches on the inside of the principal doors, six beautiful miniatures, each representing a *grande dame de par le monde* and a cavalier, perhaps the *Roy Soteil* himself, whose attentions to the lady seem to become more and more pronounced until on the last panel they culminate in an ardent salute. The outline of the cartouche and the dress of the personages show the date of the cabinet to have been about A.D. 1660-5. It is the very unusual material in which the minute ornament and the dress of the lady and her cavalier are executed that gives this wonderful piece of decoration its interest for us.—All the detail in the pictures on the panels (except the faces and hands of the figures, which are on vellum) is executed in *filaments of wheaten or oaten straw*, dyed for the most part with the most delicate tints and firmly attached to the wood of which the cabinet is composed, whilst the fronts of the numerous drawers are encrusted with tracery of the same material in its natural colour so exquisitely wrought as to resemble chiselled gold. I have lingered over the description of this masterpiece (of which no drawing or photograph could give an adequate idea) because it not only was the germ but is the president of my collection of objects decorated in this material and transcends in importance





all other specimens of the art which I have seen. I acquired it for perhaps a tenth of its present value, and a study of its peculiarities set me earnestly to work here and in Paris to collect typical examples of the very varied styles of this delightful and little known branch of decoration. They and the *Lusus Nature* have been the objects perhaps most difficult of acquisition in the whole collection, and their inspection has given I think more pleasure to my friends than that of any other subdivision. This method of decoration is so little known in this country that a majority of the dealers to whom the amateur applies have probably not even seen a specimen of the finer kinds, and the British and South Kensington Museums are practically without examples. Though my collection contains only seventy or eighty specimens, from the end of the sixteenth to the nineteenth century, I should not be greatly surprised to find that it is the most complete in this country, but I have inspected two delightful ones in Paris of equal or greater extent. In that city there is both more knowledge and greater appreciation than here of this particular form of art, one of the great merits and attractions of which is that time does not sully the tints nor dull the polish made permanent by nature's own brilliant silicious enamel. The styles of the decoration in most of the examples are sufficiently well marked to allow of their ascription to the various countries which give them birth, and a careful investigation of the *technique*, often of extraordinary delicacy, will show that six or more different systems were employed for the production of the various desired effects. Among the forms assumed by the objects to which this material has been applied, all of which are to be found in the collection, may be mentioned *Plaques* on which are figures embossed in low relief or simply on a flat ground, *Small Cabinets*, *Mirror-frames*, *Caskets*, *Book-bindings*, *Étuis*, *Bonbonnières*, *Boxes* of all kinds, *Encrusted Bottles*, even *Necklaces* of the most delicate fashion in which straw and tinsel are employed in conjunction. Neither description nor illustration can give to a reader unacquainted with the best specimens of this fascinating *fabrique* any conception of the charm of a fine example. There is in the humble material when artistically treated a semi-transparency more chastened and far more satisfying than that of translucent enamel, a brilliancy without glitter, less fatiguing to the eye than that of glass or burnished metal and which soothes and yet perplexes: a new effect presents itself with every change of the angle at which the surface is viewed, and a certain comfortable mellowness of tone endears the object thus adorned to every beholder. The accompanying illustrations (photographed from the originals) will I hope afford a rough notion of the colouring employed and of the general appearance of the decoration, though an actual inspection is needed for an adequate realization of the brilliant and inimitable effect.

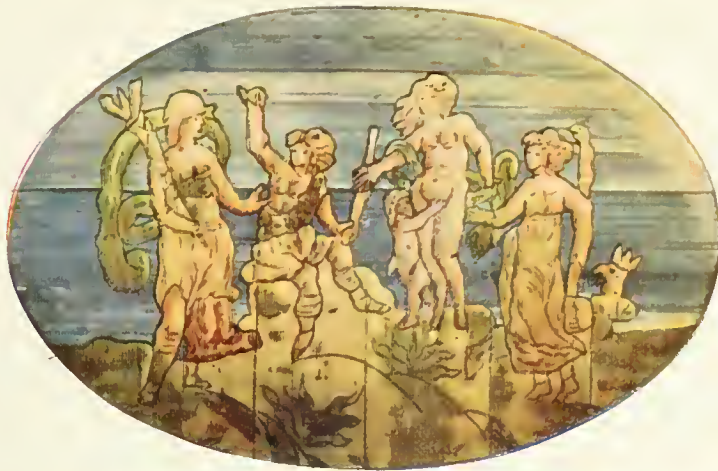
Among the mechanical processes by which the pattern or other decoration is produced are the following:—The first, and by far the most usually employed, is *marquetry*. Many of the best examples are marquetry pure and simple, the accurate fitting of the forms being doubtless produced by the cutting through at one operation of two superimposed sheets of material, wooden veneer being replaced by flattened and tinted straw. Frequently this is all of one tint, but the grain of the pattern and the ground being placed at right angles, a charming effect of contrast is obtained. A second process is that which has been used in producing the small pieces shown in facsimile. Here no mechanical aid is called in to ensure the exact juncture of the numerous little pieces of straw which have to be united, everything depends on the delicacy of touch and precision with which each portion is cut and fitted, as in a mosaic, to its neighbours. So conscientious is the execution of this work that even in the smallest pieces we often find the direction of the grain of the straw altered in accordance with that of the main lines of the object to be represented. A third process consists in giving additional effect to a little picture by embossing it in fairly high relief. A further step was that of engraving on the surface of the straw, shading the work with incised lines, just as if the material had been wood, metal, or ivory. Traces of this treatment can be seen in all the facsimiles. Other effects were produced by cementing minute tracery formed of perforated straw to the surface to be ornamented, and in building up of elaborate designs in very low relief composed of an

enormous number of tiny strips of straw in short lengths. Even a kind of *cloisonné* enamel was attempted, in which straw formed the *cloisons*.

The first illustration in the facsimile shows the decoration of the top of an oval box of Italian workmanship, the whole of the box itself being covered with ornament in delicately coloured straw. The subject is, of course, the Judgment of Paris. I should attribute to it a date between 1600 and 1620.—The second is of Dutch or German origin, probably the former, and also forms the lid of a box, the rest of which is itself covered with straw. The rustic is enriching his *inamorata* by the present of a little bird (goldfinch?), and the episode is emphasized by a striking presentment in the same material of *Danaë* and the golden shower on the inside of the lid.—The design on the octagonal box-lid, probably of French workmanship, *circa* 1700, gives a spirited version of another Judgment (that of Solomon), the box itself displaying on its inner and outer surfaces beautiful arabesques in straw, in the style of *Berain*, of a delicious rosy brown, the difference of tone between the ground and the ornament being obtained only by placing the grain of the straw in one at right angles to that in the other.—The last is an important piece of Dutch make,—the lid of an oval box, the inside of which is here shown, and is especially interesting

as affording an illustration of a little incident in Dutch commercial life. At a table in a country house, the windows of which face the sea, sit the merchant and one of his captains, whose vessel is near at hand. The former, dressed in the fashion of the beginning of the eighteenth century, has been consulting his books of account which lie upon the opened flap of one of the Dutch *escritaires* so familiar to and so much used by some of us at the present day; dinner is over and wine and tea are upon the table. Over their pipes, (real "churchwardens,") the newly arrived captain is giving an account of his stewardship, the result of which seems to be satisfactory to the man of means, and the whole business is summed up in the quatrain, which may be thus translated: "*The skipper sails the Sea, The merchant stays on the strand, So Merchandize pervades the water and the land!*" It has not been very practicable in the process of reproduction which I have adopted to make it evident that this bright little picture is covered with a thick bevelled glass. The exact period of the purchasing of the box and of the addition of the glass is indicated by a note scratched on the straw lining of the lid, "*S. Vt Leyden 1731,*" and by another below it, "*Reno. London 1736 Aprl.*" This *renovation* in London was undoubtedly the addition of a piece of the celebrated bevelled "Vauxhall plate" and of the silver lace which covers its junction with the lid.—It is quite out of the question to allot here the space needful for even a rough description of the components of this little collection, which in fact calls for a properly illustrated monograph, and I have had to resist the temptation to make short notes of some of the other enticing specimens which confront me as I write.

A SHORT CHAPTER on the *Lusus Naturæ* will be found at the end of the second volume, and the mention of that sub-section brings this rough *Note of the Collection* to an end. I am constrained to make the rather humiliating confession that it is probably either too short or too long. Too long, I fear, for the patience of some of my readers; too short for any adequate description of many of the groups which it embraces. It will be seen, however, that a few of these have received a fairly extended notice. To the *Incunabula* has been afforded a full measure of attention, and in view of the immeasurable importance to the world of the art of printing, some little trouble has been taken in an attempt to afford to the reader who may not happen to have given much thought to the subject a rough outline of the earliest steps in the invention, and an opportunity of inspecting, at second-hand, some specimens of its most celebrated first fruits. A bibliographical description of most of the few fifteenth century books in the Collection, followed by a list of bibliographical books of reference, ends the first volume. In the second, four sections have been pretty fully handled, *viz.*:—*English Historical Broad-sides*—*Books on Pyrotechny*—*Engravings of Firework Displays*—and *Lusus Naturæ*. Had other equally interesting groups received a like measure of consideration the book would have assumed such unwieldy proportions as to defeat the object with which it is introduced to the public.







HAVING in the first few words of introduction sung the praises of a pursuit the essence whereof is in some sort grounded in selfishness, and which, if tempered by no measure of altruism, might readily embase the dispositions of its votaries, it seems to me fitting to make, with the greatest diffidence, at the conclusion of a record of some fruits of its exercise, a very few random reflections and suggestions (out of the multitude which would be needed for a complete code of maxims) on its limitations,—on the ethics of collecting.

The technical or expert knowledge and judgment which you possess (or flatter yourself that you possess) is an asset which you are fully entitled to utilise in a straightforward way. It has unquestionably cost you a good deal to acquire, and it furnishes as legitimate an advantage over the trader who has not taken the trouble to master its details as does the cultivated palate of the professional tea-taster over that of the untrained buyer. ——— Bargaining is of the essence of some sorts of dealing, but it must not be indiscriminately indulged in. If a seller, even if he be a dealer whose business it should be to know the value of his wares, offer you something at what you consider much below its real worth, take it without bating, if you take it at all. This may seem self-evident, but the maxim is perhaps not universally acted upon, and in the rare event of his price being very greatly below the well-known market value, (an accident which might possibly occur by reason of his entire want of acquaintance with the class of object you are purchasing,) you will hardly sleep the less soundly if you allow him to participate to some extent in the abnormal advantage you have reaped from his ignorance. In my own experience, however, the dealer is much more likely to profit by the collector's ardour than the amateur by the incapacity of the dealer. ——— Don't be tempted unduly to depreciate the merits of an article if you mean to buy it after all—you are justified, however, in giving the vendor your conscientious opinion in the terms in which you would describe it if your appreciation were absolutely unbiassed by an intention to purchase it at some price or other. The vendor's valuation may be, and often is, greatly in excess of the market value, and the opinion of an expert, who knows its approximate worth, may be of real service to him, even if no sale is effected. ——— It need hardly be said that dealings are most promptly and satisfactorily concluded between the vendor who has the reputation of never lowering his terms and the collector who is known to give the dealer's price or decline to purchase at all. ——— Whatever you purchase by your own independent bidding at open auction, you may take home and enjoy with an easy conscience, however much less it may have cost you than your estimate of its value. The knowledge of the dealers and of other private buyers has been pitted against your own. ——— The love of a bargain, of obtaining an exceedingly good pennyworth, of acquiring something at far less than our estimate of its worth, is immanent in human nature, and appeals alike to collectors and non-collectors, to the sterner and to the gentler sex. But the bargains of an ideal collector are not those which are measurable by a monetary standard, and he will do well to subordinate from the outset, and as far as may be to abjure, the pleasure derived from such considerations. The amateur whose chief joy is found in these commercial triumphs is seldom happy till he has unburdened himself thereon to his acquaintances, and very wearisome his boastings at times become. A far more legitimate and a nobler pleasure is to be found in the acquisition of some object hitherto neglected and uncared for, which in the critical hands of the connoisseur obtains a tardy recognition of its value, and henceforth takes its place among acknowledged and accredited rarities—whether the estimated pecuniary gain by the transaction be great or small. ——— Don't entirely despoil the poor man's cottage in the search for curiosities of whatever kind, even if you give him something over the market price for his household gods. Under no circumstances, in these conditions, may you buy even a few pieces at a price much below the market value. He has had no opportunity of acquiring for his protection the expert knowledge which the *dealer* from whom you buy ought to possess.

Finally, as much as lieth in you, do as you would be done by.



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